

# THE INLAND PRINTER

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## Record of Advance Skirmishes in the Publishers'-Conference Sector

By MILTON F. BALDWIN

*Some of the ground already has been littered by verbal battle. The conference may follow the trend of these skirmishes, or it may be controlled by surprise maneuvers. If you would understand the events preceding the publishers' conference, here they are*

THE detailed story of the events leading up to the publishers' conference, which convenes in New York city on October 9, is long and involved. Its reading would consume more time than the significant facts disclosed therein would justify. This summary attempts to drain off the irrelevant and present only the material necessary for an accurate and sufficiently complete report.

For several years the Federal Trade Commission has been disturbed over the slight progress attained in the elimination of misleading advertising. Comments by its members, and especially by Chairman W. E. Humphrey, have disclosed an opinion that the publishers were not doing their part on this problem. Early in 1928 the Federal Trade Commission decided to call a conference of publishers for the purpose of discussing their responsibility in regard to false advertising.

M. M. Flannery, director of trade-practice conferences, sent letters to various periodical publishers in order to ascertain their opinions on the need for such a conference. Its purpose, said Mr. Flannery, was to provide publishers of periodicals with "an opportunity to participate in deliberations which are expected to result in efficiently eliminating from this field of publicity all advertisements of a false and misleading nature." He add-

ed that the idea of such a conference had been approved by the American Association of Advertising Agencies, the Periodical Publishers Association of America, and a number of other associations and private organizations.

So far, all was going smoothly. The action of the Commission was only in line with its usual procedure where serious problems appear within certain industries. Such conferences are held at very frequent intervals, and in most instances these difficulties are solved by the leaders in the particular industry through amicable and constructive discussion and without resort to drastic action. Through the conference plan the publishers could settle this problem, just as other industries had settled theirs by this route.

Then the bomb burst. W. E. Humphrey, chairman of the Commission, wrote a letter on the subject of the conference to Fleming Newbold, business manager of the Washington (D. C.) *Evening Star*. (See THE INLAND PRINTER's editorial comment, August issue, page 95.) He laid the cards on the table with a vengeance. The Federal Trade Commission—if Chairman Humphrey's letter were to be construed as representing the official sentiment of this body—was not calling the publishers together to settle their own problems in the fashion that seemed most practical. Rather,

the Commission was summoning the publishers to meet and approve a plan which it had previously conceived and developed—a plan which promised to accomplish the Commission's purposes but unjustly jeopardized the rights and property of the publishers. The salient points of Mr. Humphrey's long letter are as follows:

While it cannot be stated with accuracy, I believe the amount of which the people of this country are annually robbed by such advertising exceeds five hundred million dollars. . . . I have examined magazines that carried in a single issue more than fifty false and misleading advertisements. I do not refer to advertisements that are apparently true, or are in the twilight zone, but to those that are shamelessly and brazenly false, and known to be so by the publisher. The Post Office Department, the Department of Justice, and the Federal Trade Commission have all tried to suppress and control this gigantic fraud, but they have failed. This is largely due to the fact that these crooks are generally fleeting and irresponsible. . . . What is the remedy? What of the publisher? Without his help these schemes could not be successfully consummated. The publisher helps perpetuate the fraud. He shares in the ill-gotten gains. The publisher is the "go-between" that brings the crook and his victim together. Why should not the publisher be made a party to the suit? I believe that one action against a publisher would often have more effect than fifty against the advertiser alone. . . . The Commission is now considering the advisability of calling such a conference in the publishing industry. This plan is the farthest possible from an attempt in any degree to censor the press. It is simply an opportunity to abandon practices already declared unlawful in the industry. . . . I may add that I have discussed this matter [the conference] with representatives of probably one-half of the publishing industry of the country, and without a single exception they have approved such proposed plan.

Following publication of Chairman Humphrey's letter, and of the actual call for the conference, came the evidence that the Commission was not unanimous in its decision. Commissioner Abram F. Myers issued a memorandum explaining his disapproval of the proposed conference. The complete memorandum is as follows:

While I am heartily in favor of eliminating false and misleading advertising, I am constrained to vote against this proposal for a trade-practice conference with the publishers of periodicals and newspapers. The only information supplied by the director of trade-practice conferences is that it is a project for "efficiently eliminating from this field of publicity all advertisements of a false and misleading nature."

In case of false and misleading advertising the person guilty of an act of "unfair competition," within the meaning of our organic act, is the advertiser who sells his goods in interstate commerce. Hundreds of cases against advertisers have been handled by the Commission since its formation. In my view the publisher can only be held in such cases where there is clear proof that he has connived with the advertiser, in which cases he becomes a party to the advertiser's interstate fraud.

Such cases are rare; but they constitute the only ground for asserting jurisdiction over the publishers of the country. Not only do I entertain grave doubt as to the Commission's jurisdiction as regards the publishers, but I am apprehensive lest the proceeding result in an unauthorized delegation of governmental power to the publishers.

As I understand it, the publishers will be expected to adopt resolutions not to accept particular kinds of advertising or the advertising of particular concerns. It is to be purely a publishers' convention, and the advertisers will not be represented, except indirectly through the advertising agencies, the intermediaries between the advertisers and the publishers. It follows, therefore, that the rights of advertisers are to be determined at a meeting sponsored by the Commission in which they will have no voice.

Publishers relying on resolutions approved by the Commission will be expected to cut off particular advertisers on the theory that their advertising is contrary to law. This will deny to such advertisers the full hearing guaranteed to them by the Trade Commission Act. It is no answer to say that a publisher, acting alone, has the right to decline any advertisements tendered for his periodical or paper, since what is here proposed is the concerted action of all or nearly all of the publishers, instigated by the Federal Trade Commission.

What I would guard against is the charge that the Commission has been instrumental in establishing a blacklist under which the concerns listed will be deprived of the right to have their cases heard and decided by the tribunal designated by the statute.

Mr. Humphrey contented himself with the following reply to Commissioner Myers' carefully reasoned memorandum on this subject:

I do not care to discuss the legal questions raised by Commissioner Myers' memorandum further than to state that I do not believe it is necessary to have any industry, person, or corporation coöperate with or consult with or obtain the consent of any other industry, person, or entity in order to legally cease and desist from violating the law.

*Printers' Ink* has done commendable work in combating the misguided objective set up by Chairman Humphrey as the goal of the conference. Following the appearance of his letter, this publication addressed an open letter to Mr. Humphrey in which thirteen important questions were propounded

for his answers. These questions, reduced here to simplest form, were:

1. Do you know that the Review Committee of the National Better Business Bureau serves as an advisory body and friendly counselor to advertisers who make impossible claims in their advertising in various mediums?

2. Are you familiar with the work of the more than forty better-business bureaus in this country? Do you know that these workers long ago considered the solution you suggest and discarded it without even a test?

3. Do you know that the *Printers' Ink* Model Statute, passed by twenty-three states, and drawn up by one of the nation's leading authorities on unfair competition, places the responsi-

## Effective Advertising

There is nothing magic about the results which some advertising achieves. Effective advertising depends on four principles: an accurate mailing list, sound copy, a clear, legible layout and harmonizing typography. Each is essential to the others and ignoring one of these principles causes the whole advertising to totter and fall. We can add our part to your advertising, for layout and typography is a business in which we excel — as we should be pleased to demonstrate to you.

The Berkeley Press of Boston  
at 72 Lincoln St. (corner of Essex St.)  
and the Tel. Number is Liberty 7591

In listing the four essentials of effective advertising in this unique blotter, Berkeley names two for which dependence must be placed on the printer, then mentions the well-known fact that the Berkeley Press excels in those respects

ability for fraudulent advertising solely upon the shoulders of the advertiser?

4. Do you know that every day various publishers, unable to determine whether or not certain advertisements are fraudulent, ask the help of local better-business bureaus?

5. Do you realize that the responsibility for fraudulent advertising will penalize the small country publisher, who lacks the time and money to investigate every advertiser whose copy is questioned as to integrity?

6. Since you say that the Post Office Department has failed to curb fraud through direct-mail advertising, how will fastening equal responsibility on the publisher prevent the impostor from continuing his work by mail?

7. If the publisher is to be held responsible for the advertisements he prints, why should not the printer be held responsible for any fraudulent direct-mail advertising he produces?

8. Have the publishers a better chance of solving this problem than the Post Office Department, with its immense resources, which, you say, has failed "to suppress and control this gigantic fraud"?

9. Would you suggest prosecution of the telegraph and telephone companies wherever their facilities are utilized in the transmission of fraudulent propositions?

10. In 1926 you announced the Commission's intention of issuing formal complaints against publishers selling space to fraudulent advertisers. How many such complaints have been issued, and with what results?

11. In view of your approved statement that "only a very few of the many publications in the country knowingly carry fraudulent advertisements," is it not possible that the organizations now fighting fraudulent advertising should remain unhindered in their work?

12. Was your estimate of five hundred million dollars of annual loss substantiated by any evidence, or was it a guess? If the latter, does it not seem that the publication of hit-or-miss estimates by such important governmental bodies as the Federal Trade Commission might well be avoided in justice to the industries concerned and to the public?

13. Do you know that legitimate advertisers and their advertising agents have done much to eliminate the fraudulent advertiser by refusing to advertise in periodicals where his copy is found to be running?

This letter was sent to Mr. Humphrey on June 6, and at date of writing this article (August) no reply had been received from him.

On June 21 Chairman Humphrey and M. M. Flannery, director of trade-practice conferences, held an advance meeting in New York with representatives of publishers and advertising agents. About thirty were present at the meeting, including the representatives of the Periodical Publishers Association, American Association of Advertising Agencies, Agricultural Publishers Association, National Better Business Bureau, the New York Times, the Curtis Publishing Company, and other important concerns.

The ardent spirit reflected in Mr. Humphrey's letter to Mr. Newbold was conspicuously missing during this session. Both Mr. Humphrey and Mr. Flannery stressed the point that the suggested conference on October 9 was a purely voluntary move of the publishing industry to dispense with fraudulent advertising. Both stated that the holding of the conference would not alter the publishers' legal status in regard to fraudulent advertising nor the Commission's jurisdiction over publishers.

In a telegram to *Printers' Ink* after the June 21 meeting, Mr. Humphrey said: "The message intended to be conveyed to the meeting was that the conference would not add to or take from any jurisdiction which the Commission might have, nor could it increase or diminish any existing liability of publishers." Some will be inclined to take this, not as a clear definition of the lack of legal import of the conference, but as a left-handed reiteration of Mr. Humphrey's repeated contention that the publisher has been and is now equally responsible with the fraudulent advertiser. The wording of the telegram permits that interpretation by the reader.

However, those who attended the June 21 meeting accepted at face



value the explanations of Chairman Humphrey and Mr. Flannery, and no objections were raised to the holding of the proposed conference. The date and place were determined—October 9, at New York city—and a committee was chosen to arrange for a meeting-place. As in all conferences sponsored by the Federal Trade Commission, a member of the Commission will preside over this meeting.

So much for the announcements and letters and replies and wires and memoranda that have featured this project ever since Chairman Humphrey rang for his stenographer and upset the beans. Only one other question has a bearing on the subject: What do the publishers and others think of Mr. Humphrey's objective? The following excerpts from letters to *Printers' Ink*—one sentence from a letter—reflect the general tone of the opinions held by these men and women:

The legal responsibility for fraudulent advertising rests squarely upon the shoulders of the advertiser; it cannot justly or equitably be shifted to the publication.

Would it not, after all, be [unfair competition of] one advertiser with another; and therefore, if the Federal Trade Commission has any jurisdiction in the matter, isn't it based on a theory which precludes the idea of holding the publisher responsible?

We do not believe that publishers should in any way shirk their responsibility to their readers, but we are opposed to having any direct obligation put upon publishers by any arm of the Government.

This institution already has to defend itself all too frequently from suits over the publishing of material against which it is sometimes impossible to discriminate.

We feel that publishers of trade magazines, papers, and other matter should be well enough acquainted with their fields to judge of the truth of advertising copy.

There seems to be a growing movement to saddle on the publisher responsibility which he should not shoulder.

If a group or combination of publishers refuses any given advertising, they could undoubtedly be forced to give a reason, and it is an extremely dangerous thing to allege fraud unless the evidence is absolutely incontestable.

When a manufacturer makes certain claims in connection with a new invention, it would be necessary for the publisher to employ highly trained specialists to investigate and substantiate these claims before copy could be run in the magazine without legal liability.

It will not hurt at all to allow publishers to enlighten the Federal Trade Commission upon some of the problems of advertising and publishing that we face regularly.

I feel that their proposal to make the publishers equally liable with the advertisers for any misleading advertising in their publications is not only impractical but would place upon the publishers a responsibility they are not in a position to assume.

We are in sympathy with the work of the Federal Trade Commission, and realize that some of its investigations have established new principles in our field, but we do not always agree with the ideas of the Commission when it comes to a question of how best to achieve the results desired.

Our stand is that this publication is circulated through the mails, and that, where a proposition is misrepresented, the advertiser has used the mails to defraud and is therefore liable under the postal laws.

I do not feel that the publisher can successfully be held responsible for the fraudulent copy which appears in his publication, and it is doubtful, in my opinion at least, as to whether

the Federal Trade Commission could make a set of standards of practice for publishers if it involved such a premise.

The principal objection to holding publications responsible for advertising statements published is that it would be requiring them to exercise a surveillance not required by the owners of other advertising mediums.

It is much easier for the Government, with its vast resources for investigation, to drive fraudulent concerns out of business by denying them the use of the mails than it is to expect small-town publishers to investigate and censor the advertising of these concerns.

It seems to me that the responsibility should rest with the advertiser—just as responsibility for a misleading letter rests with the writer and not with the Government who delivers this letter to the home of the recipient.

If a check comes back N. S. F., the man who goes to jail is he who wrote the check, not the man who accepted the check in good faith and passed it on with his own endorsement.

The duty of detecting fraud belongs to the police, and the publishers are not policemen.

Carried to its logical conclusion, agencies would then be expected to furnish publishers with an affidavit with copy instructions that "under the pure-advertising specifications of the Federal Trade Commission the copy sent herewith is pure and undefiled, entirely without legitimate enthusiasm, perfumed guile, oil of overemphasis or other adulterants, etc."

Would the law destroy an automobile because the driver was caught speeding in it, or the manufacturer of the car because he made vehicles that people could speed in?

And there you have the record of action in the Publishers' Conference

Sector. The few minor engagements of the advance scouts—even the disagreement on policy between the two officers, Humphrey and Myers—have been described to date. Now the sector lies quiet, with shells at only infrequent intervals to show that its appearance of evacuated territory is not to be accepted too readily.

What shall happen on October 9 rests primarily with the publishers. It is to be hoped that that meeting will in truth be a voluntary gathering at which sound measures will be worked out freely and without any display of official coercion. Publishers and their representatives should attend, not looking for trouble, but thoroughly armed against any reappearance of the "equal responsibility" objective. Chairman Humphrey's wire, quoted above, would indicate that this objective has been by no means forgotten. The growth or the destruction of this bureaucratic menace will be decided by the publishers attending this conference. Their burden of responsibility is great—but so is their opportunity.

## System Brings Success for Kable Brothers

By MAY L. BAUCHLE

MANY a young man has started out in business life with the old adage "A rolling stone gathers no moss" ringing in his ears. Some heed the warning; many do not, with varying results. In business, as in many other things, exceptions prove the rule, and the firm of Kable Brothers, of Mount Morris, Illinois, is the exception in this case.

Twenty-eight years ago two boys, fresh from school, took over the Mount Morris *Index*, a country weekly which was about to draw its last breath. One of the brothers, Harvey J. Kable, was a member of that year's graduating class at Mount Morris College, while Harry had been learning the printing trade in the *Index* office. "A losing game," everyone told the boys. "No money in country newspapers," they heard on every side, but in spite of it all they both went to work.

The first year the total business amounted to less than nine hundred dollars. The next year it was a little better. Harvey became president and superintendent, and Harry assumed the job of secretary-treasurer and sales manager. Gradually the two expanded the plant until today, besides giving a larger and also better weekly *Index* to the community, they print hundreds of magazines such as farm

and poultry journals, trade publications, fraternal papers, and all varieties of periodicals. A few of these are: *Junior Home Magazine*, *Temple Topics*, *How to Sell*, and *Radio Age*. The business thus developed totals annually around two million dollars.

The Kable brothers attribute this phenomenal success to one outstanding unique feature of their organization. At the beginning of each year the brothers trade jobs. Harvey, who has been superintendent of the plant, on January 1 becomes the sales manager and packs his grip for a business-getting trip to California, New York, or any likely field. Harry, on the other hand, settles down in the superintendent's chair prepared to meet the emergencies arising from the installation of a Cottrell rotary press, a Dexter folder, or an Upham attachment for making a two-color press out of a one-color machine.

Last year \$125,000 was spent for new machinery, and thirty new magazines were added to the family circle. While other concerns find it necessary to hire—sometimes at a fabulous price—outside impetus to give new life to their business, the two Kable brothers have solved the problem by "swapping jobs," and in so doing have gathered moss for their enterprise.

## Another Printer Profits by Interpreting the New Postal Rates for Customers

By WILEY F. WALLACE

AND still they come—the printers to whom the summer of 1928 has been a special period leading to new customers and busier presses, rather than just another fishing season. The latest addition to this group of fast-thinking printers is the Davis Press, of Worcester, Massachusetts. Its credentials for membership are a number of printed pieces which clarify the

a footnote to the effect that the Worcester postmaster and assistant postmaster have checked this schedule of rates as to accuracy. Page 4 of this mailing piece is left blank.

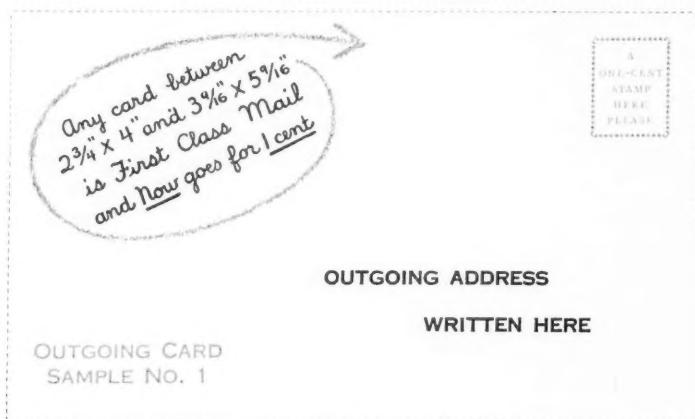
The next project of the Davis Press in this direction took the form of a letter and three dummy post cards intended to dispense with any possible doubt regarding the use of post cards

Sample No. 2 consists of a card and return card mailed under third-class regulations. As in all of the dummy cards, the especially pertinent facts are printed from zines of handwriting and encircled in contrasting color with an arrow which guides one to the feature receiving comment, and thus the ideas are thoroughly driven home.

The third sample is a post card which is attached to the widely discussed business-reply card. Collection for the latter is made from the firm to which it is returned. Every important feature—such as postmark, dimensions, printing, post-office deposit, minimum quantity in each lot, etc.—is explicitly covered by the handwritten comments. Space is also found on this dummy for a summary of the regulations referring to third-class matter which is to be mailed at the pound rate of postage.

By the distribution of the summary of rates and the dummy cards the Davis Press has gone far to simplify this situation for its customers and prospects. Credit for the planning of the dummy cards should be given to Linton Brothers & Company, Fitchburg, Massachusetts, which prepared them for the Davis Press for use with its prospects and customers.

The offering of such assistance to customers is not without its advantages, as the Davis Press realized before undertaking the plan. Concerns in Worcester find it more advantageous to call the Davis Press for postal information than to get in touch with the post office. And the printing concern is well satisfied. A call for information means an opportunity to



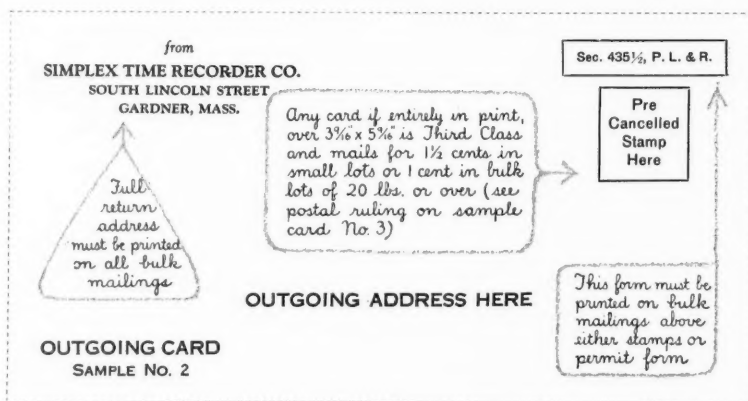
Illustrating style of card mailable as first class for 1 cent

provisions of the new postal law for the customer and emphasize the features which may be made to work to his special advantage.

The largest piece prepared for this purpose consists of an 8½ by 11 four-page letter, printed in dark-blue ink on bond stock. The actual vertical dimension is 14½ inches, but the top of the sheet has been folded into the large fold. On page 1 is a form letter explaining the main features of the new rates. As the page is turned we are confronted by the short fold. At the left this shows a facsimile of a business-reply post card; in the center are cited the two changes which mean most in the saving of postage money—those which apply to pound-rate mailing and to business-reply cards and envelopes; while at the right are reproductions of the various postmarks applicable for the different types of mailings covered by the new law.

Opening the short fold to show pages 3 and 4, we look upon the main feature of this mailing piece: the summary of new postal rates. All features of the regulations are presented in concise but complete form, and, where explanation is difficult, examples are given to eliminate possible questions. At the conclusion appears

under the changed regulations. Sample No. 1 is a post card with return card attached, to be mailed out first class under a 1-cent stamp, with return card to be sent back in the same manner. The cards are printed in



Style for cards larger than 3 3/8 by 5 1/8, mailable for 1½ cents in small lots or for 1 cent in bulk lots of twenty pounds or over

brown and pale green, and the text on the cards gives the required dimensions of cards used in first-class mailing, and emphasizes the importance of using colors and illustrations in order to make the cards most effective.

tell the party how satisfactorily the Davis Press can serve by handling the entire printing and mailing of his next direct-mail campaign. Truly there is profit in service of the tangible kind that is offered by the Davis Press.

# Group Printing: a Gold Mine or a Highly Specialized Line?

By I. S. BERLIN

President, Marshall-White Press, Chicago

*What is this group printing? Here you have the complete story, by one who does group printing on a large scale. He scatters the mystery; he helps you decide what, if anything, group printing means to you. The facts he offers are interesting and practical*

**I**N DEVISING methods for the accomplishment of substantial savings in large-scale production the printing industry has been active. The waste in various production methods of the printing industry has been almost as apparent to the casual reader of printed material as it has to those engaged in the industry itself.

For a number of years my ambition had been to pioneer in the standardization of two-color advertising folders, thereby eliminating this waste. From the embryo form of typewritten copy to the printed word, advertising material experiences great changes. These changes may sometimes effect a result entirely distinct from that conceived by the original writer, printer, or layout or advertising man. The point is that as long as there are so many sources from which advertising arises or through which it passes, so often will the printed form vary in the evolution of the idea from the original thought to the printed word.

The morning's mail reveals folders and circulars that have no similarity as to shape, size, quality, weight of paper, or employment of ink. French folds, odd cutouts, and intricate arrangements all pass in review along that perilous path between envelope and waste basket. And when we come to broadsides the task of finding any similarity between them is entirely hopeless; each is a distinct job.

Passing on from advertising literature received, let us concern ourselves with the usual routine of incoming mail. Here becomes necessary the use of vouchers, statements, receipts, order blanks, office forms, and what not, all used in great quantity. While the A Insurance Company may transact business similar to that of the B Insurance Company, the forms they use

would not be recognized by their interchanging employees. The impressive amount that could be saved by closer unity in planning such forms may be visualized by the large amount of insurance written annually, as well as by the number of insurance companies having their own printing equipment.

Possibly you object to our criticism of the variance in printed forms and advertising literature. You feel that the time has not yet arrived to seek

regularity of office forms. Or the objection is made that each piece of advertising literature must be distinctly different—'tis originality that commands and holds attention! We shall consider later the possibilities of these oddities and their connection with the subject of group printing.

The foregoing statements present only in slight degree the problems that face the printer contemplating the intelligent production of group printing. Each point alludes to the difficulties that he must contend with as well as the definition of the actual market.

This organization has specialized in group printing since 1922. Those interested in the subject from the point of view of production, special equipment, size and stock standardization, finance, advertising, etc., may appreciate the problems and situations we have overcome by the occasional references to practical experiences.

First, then: Upon what type of printed matter shall the printer specialize? Shall it be office forms, circulars, folders, broadsides, booklets, house-organs, or letterheads?

The individual printer's own equipment is of course the deciding factor in his choice of the type of work he intends to produce on a large scale. Possibly through past experience or personal contact he is more familiar with one branch of printed forms or advertising than he is with others. In other words, the question of choice is entirely individual. Each branch has its advantages and its disadvantages.

Because we felt that there was a large demand to be filled, we have specialized in the group printing of advertising folders. We decided that if we could get a large number of users of advertising folders to fill enough large forms with their circulars, group



Economy is the basic appeal of group printing to the prospects. Such circulars stimulate orders for the specialist in group printing



## Save 40%-or More-on Your Advertising Literature

**Here is How We Do It**  
By grouping your circular with those of many other concerns, we are able to print them on large sheets of paper on regular cylinder presses. This method not only does away with printing circulars separately on small presses but gives you the advantage of best quality presswork—usually not a feature of small advertising folders.

### Our Guarantee— High Class Workmanship

We guarantee all our work to be first class in every respect. You take no chances. Our work will please you.

Modern equipment throughout, and an exceptionally large variety of type handled by expert typographers, is combined to take your advertising literature out of the commonplace and make each piece distinctly individual. That's why concerns all over the country come to us for their advertising literature.

Among our clients you find many leading national advertisers as well as prominent advertising agencies.

THE prices below cover the COMPLETE cost (exclusive of engravings) of Two-Color Standard Size Folders. We use 70 lb. High Grade White Enamel which is particularly adapted to printing the finest quality halftone and color work.

Quantity	No. 1 1 or 2 Sides 3 1/2 x 6 1/2 Inches	No. 2 4 Pages 6 1/2 x 6 1/2 Inches	No. 3 6 Pages 9 1/2 x 6 1/2 Inches	No. 4 8 Pages 12 1/2 x 6 1/2 Inches	No. 5 12 Pages 15 1/2 x 6 1/2 Inches	No. 6A 12 Pages 18 1/2 x 6 1/2 Inches	No. 7 12 Pages 12 1/2 x 12 1/2 Inches	No. 8 24 Pages 18 1/2 x 12 1/2 Inches
25,000	\$1.30M	\$2.39M	\$3.51M	\$4.50M	\$4.60M	\$6.54M	\$8.36M	\$13.03M
50,000	1.05	1.96	2.87	3.80	3.90	5.34	6.92	10.63
100,000	.87	1.63	2.39	3.10	3.20	4.28	5.61	8.50
150,000	.80	1.58	2.29	2.97	3.07	4.17	5.43	8.28
200,000	.76	1.55	2.24	2.92	3.02	4.00	5.34	7.94

### Terms: Net Ten Days—Freight Allowed to Destination

\*This size may be arranged to make a 4-page circular 6x9 inches, a 6-page 4x9 1/2 inches, or an 8-page 4 1/2 x 6 inches.

\*\*This size may be arranged for a 4-page letterhead 8 1/2 x 11 inches, an 8-page circular 6x9 inches, or a broadside 18 1/2 x 12 1/2 inches folded to 4x9 1/2 inches.

At small additional cost, our Standard Size Folders may be stitched to make a booklet.

All prices in our Standard Price List include cost of setting an ordinary amount of composition. Whenever composition is complicated, such as tabular matter, a charge will be made to cover the cost of the additional labor. In all such cases you will be advised of the exact cost.

Folders may be delivered flat or folded to 3 1/2 x 6 1/2 inches without additional charge.

Circulars that require special cutting on account of bleed borders, bleed cover designs or special size, add 15c per thousand to the above prices.

The above prices do not include making special drawings, cuts, engravings or illustrations. We will gladly quote you upon receipt of your requirements.

### Nine Standard Sizes

Nine sizes of Circulars and Folders printed in any of our four popular two-color combinations offer you unlimited possibilities for advertising your products.

Send for Portfolio showing actual samples of standard sizes and color combinations. You can then see how readily our plan fits your business and cuts your printing costs 40 per cent. Any of our nine sizes can be arranged and folded in many different ways to meet your special plans or ideas.

### What These

#### Low Prices Mean to You

There are several ways that you can get large distribution at very low cost.

Since many concerns are now buying these circulars at such low prices, they are supplying their dealers and distributors with a more liberal supply of advertising literature than before. This gives them much larger circulation at no increase in cost—or same circulation for less money.

Most outgoing mail will accommodate one or more of these circulars. Take advantage of the money you pay for postage and make your mail carry this business-building advertising literature.

Inside spread of the folder shown on preceding page. Certainly the buyer with Scotch instincts will find reason to pause before these figures

printing of two-color circulars would be found to be a profitable field.

One can definitely say that it would not be wise to count on the use of regular equipment for group printing. That the additional equipment will be needed is as inevitable as success or failure. In the beginning our own experience showed that many printing buyers were willing to wait the few days of delayed delivery if they could realize a saving in purchase price. The delayed delivery was explained as a matter of our working to capacity on some branches of work but waiting for needed forms on the others. Business grew, but so did the demands that delivery be made quicker. Customers wished "special favors," requesting the impossible. No longer was the situation one of sacrificing time for the saving in price. The call was sounded for additional press equipment.

John Jones now gets his advertising from us in time for insertions with statements, although he admits he never thought of the idea until a few days before. *The Saturday Evening Post* advertiser now has his folders in the hands of distributors throughout the country just as the big campaign breaks. That's delivery—but the kind of delivery that demands equipment, facilities, and consequent investment.

Group printing therefore cannot be considered as a fill-in with other work in progress. A printing plant must specialize in group printing entirely and not handicap production facilities with other miscellaneous work. There is a very definite reason for this statement. A high degree of efficiency must

be achieved, reducing costs so substantially as to make the resultant selling prices absolutely startling. Other work in the plant would destroy the purpose of such an accomplishment, and therefore emphasis is placed upon the need for 100 per cent specialization.

With the subject of equipment must be discussed the possible color combi-

nations available under this group-printing plan. The two are interjoined, for each dictates the importance of the other. In our case, first came the question whether most advertisers were sufficiently sold on the use of color to realize its additional attention-value resulting in increased sales. The sledding was hard but sure. Dull, drab folders in black ink lost the battle waged against them by bright two-color folders. That is the story of the first color combination, and the setting of that story was the beginning of a new problem for our company.

Repeat customers thought it wise to reproduce the same or new advertising in other color combinations. The cry was eternal for more variety, difference, and change. And again equipment was the first resort to satisfy the demands. Certain standard color combinations were finally adopted. The problem then arose of educating each prospect to adaptation of his material to one of the standard color combinations that we had selected.

Here, then, is the balance that must be maintained between demand and supply. There must be the proper number of presses working to capacity on each type of work. Let us say, for example, that color combinations W, X, Y, and Z are available for one class of work. One or two presses will not be satisfactory for such a situation because of the time consumed by each press for the work apportioned to it. Register, makeready, and running time use so much of the working period that X combination cannot be allowed to wait for completion of W combination.

### Many Sets of Our Attractive Cover Designs

The cover plates used on this folder are one of many sets of attractive and unusual cover designs which we can furnish our clients. Each design may be printed in any of our four standard two-color combinations. Thus they give a wide range of beautiful effects suitable for any season or product, purpose or taste.

The strong sales appeal that you can make to your prospects by the use of these attractive cover designs, plus our intelligent arrangement of type matter, gives you a service that cannot be equalled by any printing concern in the United States.

It is no longer necessary for you to spend time, effort, and money for making special drawings and engravings for cover pages—send your advertising material to us and we will be glad to recommend a suitable design.

The free 275-page booklet illustrating all our designs in color is one of the features we offer to our customers. A copy is yours for the asking—may we send it to you?

### THE MARSHALL-WHITE PRESS

426 South Clinton Street • Chicago, Ill.

Phone State 2286 (7 trunk lines)

Form 2590

Back cover of the price list shown in the two preceding illustrations

Nor can Y and Z combinations wait their turn, for customers will be demanding delivery. It is essential to operate a pair of large cylinder presses working to capacity for each type or color of work for efficient, economical, and intelligent service.

Cutting and folding equipment must be installed to keep pace with progress. A composing room of more than average equipment is necessary in

Selling group printing is difficult for the reason that the average printing buyer is not as familiar with the industry's production methods as he should be. Questions will be asked on many points originating from opinions, on actual examination of dummy and copy, as to the colors of ink to be used, what kind of illustrations are advisable, and many other points that are important in the customer's eyes.

The department consists of men of broad experience and wide merchandising knowledge. They have the skill to reconstruct our customers' present advertising material to fit these standard sizes—stressing the strong sales points and obtaining an effective result. Customers' wishes must be correctly interpreted by men who are conversant with and skilled on national advertising and sales problems.

The image shows a typical sheet from a group-printing job. It contains twelve distinct advertisements arranged in a grid. The ads include: 1. Laundry equipment with a list of features and prices. 2. A gas range advertisement. 3. A vacuum cleaner advertisement. 4. A washing machine advertisement. 5. A garage set advertisement. 6. A lawrence hinge latch advertisement. 7. A garage set advertisement. 8. A lawrence hinge latch advertisement. 9. A garage set advertisement. 10. A lawrence hinge latch advertisement. 11. A garage set advertisement. 12. A lawrence hinge latch advertisement. The sheet also includes a central illustration of a woman holding a shopping bag and a list of prices for various items.

Typical sheet from a group-printing job. Twelve orders are being run on this sheet—four in the top row, four in the second, two in the third and two in the fourth. Notice that it was necessary to run a blank page in this form

serving diversified industries. The advertising agencies that specify a preference for certain type faces (and at times for those seldom used) must be taken into consideration. Each production step down the entire path must keep time with the program. A shipping department with ample trucking facilities to all railroads must be maintained. Thus no department becomes exempt in the onward march.

The subject of selling group printing is not located among the minor problems. This subject divides itself into two parallel parts. One is personal solicitation, which may be effective yet is expensive. The other method is the use of direct mail, which is economical yet complicated.

Our experience has revealed that detailed correspondence becomes necessary in the selling of such markets.

Facilities then must be provided for prompt attention to such inquiries. Buyers of printing need information quickly; time must not be lost, thus allowing the appearance of competitive sales arguments. Even actual need for the printing itself may prompt immediate placing of the order elsewhere.

Further difficulty is met in convincing an uninformed public how this or that piece of advertising material can be made to conform to the group-printing plan. To the advertiser it may mean a slight reduction in the size of the circular or folder he has in mind, or possibly he may have to confine himself to the use of two or three colors available under our plan rather than to four, which he may have been using in his previous printing.

This difficulty we have solved by the installation of a layout department.

Those peculiarities that advertising men favor in the form of odd folds and intricacies can still be had, but the advertising men must keep in mind some of the production steps of group printing in order to take full advantage of the economies. Printers have long realized that many advertising and layout men arrange dummies and make plates with no thought of how economically the stock will or will not cut to the finished size required. Group printing means still further adherence to production details which call for the education of those engaged in the work to be produced under the plan.

All of this requires a selling organization heavily armed to "barrage" the objections, and to illustrate and point the way for effecting savings by adhering to group-printing principles. The selling force has to be familiar

with the machines of the large organizations with which it deals in order to secure efficient coöperation. Here personal solicitation easily finds its way, with direct mail at a decided disadvantage in making the required sales.

Group printing means nothing for those printers who expect overnight success. The climb upward is slow, with the path obscure for the future. That great problem of peak production at seasonal intervals is no less bothersome in group printing than in other lines of business. Problems will arise upon which experience has no part in the decision, for it is a new field with complications unheard of heretofore in other types of printing.

Experimentation, preparation work, and additional equipment already have exceeded the \$100,000 mark for our organization. One must also be able financially to carry on an intensive, systematic advertising and also sales-promotion campaign, always keeping in close touch with the demands of the market he is trying to serve.

To those contemplating the production of group printing we suggest that it would be well to take careful inventory of equipment, experience, and possible achievements, and then compare the result, side by side, with the advantages and disadvantages of their present methods of operation. If the

result of the analysis, with amount of investment and all other important factors considered, indicates that the change to group-printing production

is advisable, good luck to you. Only be certain that facts, rather than the gambler's instinct to "try anything once," control the final decision.

## "The Best-Laid Plans," and So Forth A Word to the Plant Manager

By GEORGE E. ROWLES

THERE can be no doubt that efficiency in the composing department influences the job throughout its journey through the printing plant, from the placing of the copy to the delivery of the completed job at the customer's office. Technical efficiency is not sufficient, however. Care must be taken that the course of the job be planned and the other departments warned of any special stipulations that have been followed in the composing room, especially when these mean a departure from usual procedure. Often unsatisfactory results may be traced to the lack of such a warning.

In well-regulated offices, where the importance of the job ticket is insisted upon, and where all working arrangements and instructions entered upon the ticket are carefully checked, the danger of mishap is not so acute. Even here, however, it should be the business of someone to see that warning of even the slightest deviation from plant procedure is passed on to all departments affected. Any other course may lead to disaster of several kinds.

A case was brought to my notice some time ago of a two-color job that "went wrong" and resulted in a dead loss because the bindery was not notified of a departure from usual procedure in the composing room.

The job was a catalog which could reasonably be called high class, for it was well laid out, contained many two-color illustrations, and was printed on heavy art paper. The catalog was to be "stabbed" in binding, one and a half picas being allowed in the back of each page for this purpose, which meant three picas extra in the backs in the forms. The trimmed size of the job was 9 by 6 inches, and it had a glued-on cover. This meant that on opening the catalog, allowing for the stab, the space "to view" was 9 by 5¼.

When the job was ready for press the customer wanted another four pages added to form an illustrated supplement in the center of the catalog. The plates arrived, and it was found that they were full-page illustrations with lettering incorporated in the halftones. They were to "run off" all around. On measuring to see if the

necessary bleed were allowed for so as not to show any white edges, the stone-hand found that the printing surfaces of the plates were 9½ inches deep by 6½ inches wide, which was right.

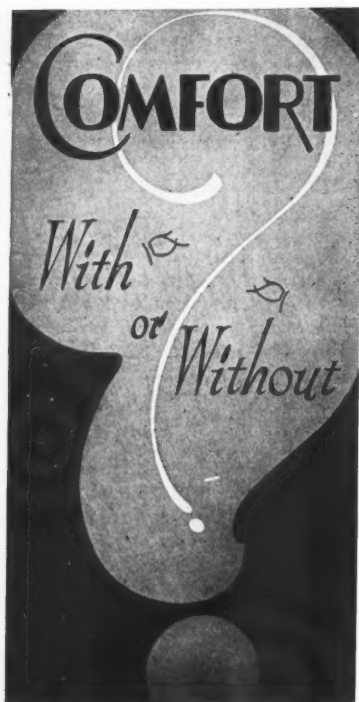
There was a pica flange on the plates all around, and in imposing as four pages it was necessary to put a pica in the backs so as to allow the three picas necessary to provide for the stab and to insure that the plates would be "viewed" at the back edge of the book. But on measuring across the plates to see where the fore-edge trim would come to allow the 5¼ inches "to view" it was found that important parts of the designs in the plates, and even some lettering, would trim off.

Further examination revealed that the back edges of the plates carried an inch of plain screen. It was therefore decided that the form should be sent to press, to be printed on large paper, and that a half-inch cut after folding should be taken out of the backs before insertion in the book, which would mean that the four pages would ultimately trim off all around as desired without the bleed encroaching on the design and the lettering.

Such an arrangement was excellently planned and obviated trimming of the plates, which may possibly have been made to their dimensions in view of some other piece of work. The fly in the ointment was that the bindery was not informed of the special arrangement, and no mention of it was made on the job ticket.

When the book was bound up and trimmed, without, of course, the cut taken out of the back of the four pages, it was found that the fore-edge trim had mutilated the design and carried away so much of the lettering as to make the remainder meaningless.

Here was tragedy indeed! The excellent plans of the composing room were ruined, the firm was involved in much expense, and the customer was kept waiting beyond the stipulated time for delivery. The bindery had a grievance, too, which was quite justified, for it had been led into trouble through failure of others to furnish all instructions. The moral is so obvious that it calls for no mention.



This typical cover shows that group printing is not "standardization." The large query, printed in orange-red, stands out boldly against the black background



# Customers Will Buy Ideas Where They Won't Buy Printing!

By HERBERT C. HALL

*"Any printing today, sir?" The printing buyer shakes his head. But the same buyer will talk business with the printing salesman who sells brains with his paper and type and ink. Read and be convinced that ideas are the foundation of steady sales*

ONE printer is glad to get a concern's business in office forms, stationery, small folders and booklets, and the like—and he loses money on the majority of jobs in trying to meet the strongest kind of competition. His average yearly volume from the concern amounts to possibly five or six thousand dollars. Another printer, who does not even think of this type of business unless a job is handed to him, interests the customer in an idea for a direct-mail campaign—and quickly obtains an order for about nine thousand dollars in work.

This is an actual case. The writer, who was at the time sales-promotion manager for a large AAA-1 concern, was accustomed to getting bids from three to five printers on every job he originated. Let a printer submit an idea that the writer liked, and an order was written without hardly giving the matter any thought.

I have had printers who have taken orders on a competitive basis confess to me that they would just about break even on the jobs. And yet their standard of printing must measure up to the high quality our house demanded, or they would be stricken off our list.

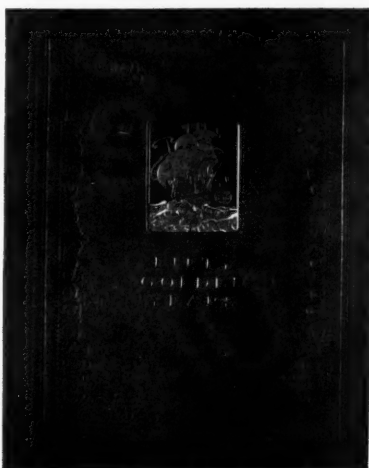
On the other hand, I know enough about printing to state that the printers who sell ideas to their customers usually—yes, in nine cases out of ten—get their business at their own prices, cleanly, and without fear of competition. And, as they are able to satisfy customers with their quality of printing, other work such as office and factory forms, stationery, and the like is simply handed to them.

I know that customers will buy ideas that appeal to them without giving price or competition a great deal of consideration. Thus the sale of ideas is clean and profitable. I know further that most printers do not have

advertising-service departments. They struggle along on a small return for their efforts and decry the evils of competition. Their ledgers show more entries in red ink than is good for them. Some of them make money, but the question is: Do they make enough, or as much as they should like to?

Where do I get my information? I've bought printing—large quantities of it—in New York city, Philadelphia, upper New York, Detroit, and Cleveland. I was in almost daily contact with printers, large and small—those boasting of advertising-service departments and those who did not. And printers, being only human, like to discuss their business with their friends.

I won't say that an advertising-service department is a panacea for all of a printer's business troubles.



What chance would a printer have in making money on a book like this if the job were let on a competitive basis? The printer who did the job created it—worked it out within his own organization—and made money on it. This book cost \$1.25 a copy and was run in a 5,600 quantity

But I will say that such a department materially helps a printer's business along. Let's cite one more interesting example before we continue:

There is a director in charge of the commercial division of a large million-dollar concern of the writer's acquaintance. This man is at the head of sales and advertising. He closely scrutinizes all printing prices—is known to be Scotch in his buying habits—and is never content unless his advertising manager gets from three to five prices on every proposed job. In just plain words, he is a "rabid" price buyer—one whom most printers should be loath to attempt to sell.

And yet this man is solicited by printers the country over. Salesmen of the craft from Chicago, Detroit, Cleveland, Buffalo, Rochester, Syracuse, New York, and Philadelphia call and make a bid for his business. Both he and his advertising manager interview on the average of six to eight printing salesmen a week. I happen to know because I was associated with him quite a few years back.

Think of the prices this man gets on jobs originated in his advertising department! Why, I have known the time when he has had printing fairly handed to him almost free of legitimate charge for his printed jobs.

One day a printing salesman submitted attractive dummies of a complete direct-mail campaign, at prices which, if the campaign went through, would net his house 40 per cent profit. The director went over the campaign, waxed enthusiastic—and he bought it without quibbling over prices one single bit. It netted the printer \$3,200, which, a check-up revealed, was more than any other printer, who bought business on low competitive prices, got in gross volume over a year's time from this particular concern.

How are advertising-service departments built up? How do they function? How are they made to be of value to the printer? Are they as important to a printing concern's welfare as the writer is trying to make them out to be? These questions are easily answered with some practical cases.

The Case-Hoyt Corporation, and John P. Smith Printing Company, both of Rochester, New York, have built up splendid advertising-service departments by engaging the services of experienced, highly efficient advertising men. Vincent S. Moore of the Case-Hoyt staff was formerly assistant advertising manager of Hickey-Freeman Company, manufacturers of men's high-grade clothing, in Rochester. Moore both sells and lays out direct-mail campaigns for his clients, and

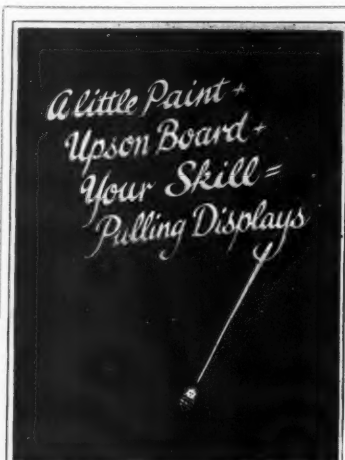
work—that customers welcome doing business with them. As a consequence, price is incidental to the majority of the customers of these concerns.

And both the Case-Hoyt Corporation and the John P. Smith Printing Company started out as ordinary printers. They branched out as direct-

vertising-service department about a year ago, and to watch the efforts of that department spell the success of the concern which added it. The printer realized that he was forced to take some step to defeat competition. He had the equipment necessary to turn out large volumes of good printing, and yet his presses were idle more than was good for them or for the business.

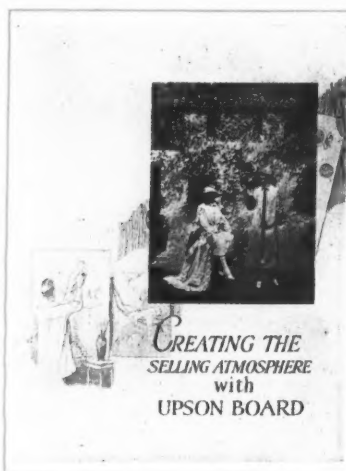
He tried to keep his plant going by meeting price competition, reasoning that this was necessary to meet overhead. He also thought that this step would help him keep his organization intact. He was on the verge of failure when the thought of the advertising-service department hit him.

Contact with a successful advertising man, on a part-time basis, was



This attractive, and what proved to be very effective, campaign was placed by a concern which had a production department with a printer who had laid it out in its entirety. No mention was made of prices.

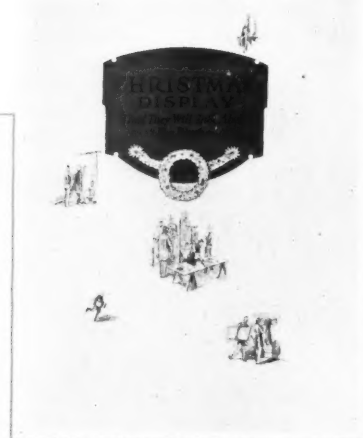
Twelve pieces in all constituted the campaign



controls many of the largest direct-mail accounts in western New York. The Case-Hoyt Corporation has a department of four men of his caliber.

Milton Silver, of the John P. Smith Printing Company, has had many years of invaluable advertising and merchandising experience. Granger Lederer, another advertising man of long experience, is associated with him. Both Silver and Lederer sell and lay out campaigns, and are available to the clients of the company's other printing salesmen as well.

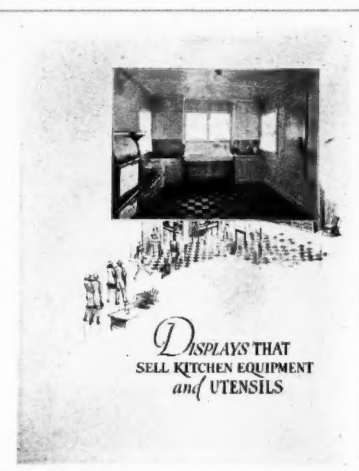
Both the Case-Hoyt Corporation and the John P. Smith Printing Company have contact with strong and highly efficient counselors on merchandising. They are in a splendid position to render the highest type of merchandising and direct-mail service to their clients, and both are unusually successful. Quality is so prominently stamped on their every effort—in their approach to a customer, in their working with the customer in meeting the customer's requirements, and in their finished



mail specialists when they found that the demand for this type of service existed. Their volume of business has shown substantial yearly gains.

The same may be said to be true of other printing concerns which tell of their advertising-service departments. And the reader is forced to admit that such firms stand out head and shoulders above other printing concerns.

It was the writer's interesting experience to see a fairly good-sized Pennsylvania house build up an ad-



promptly formed. The printer then started in to sell his organization and the work it was capable of doing. He was given several opportunities to prove the ability of his advertising-service department, and from the very start he met with success. Many of his customers call on him to help them out of "brain fags" or to give them the benefit of new and fresh ideas that they find it so difficult to obtain in the severe routine of their duties.

This plant now has an advertising-service department numbering five men. It is showing a yearly gain in volume of business and profits. That is, this year's business promises to be 30 per cent higher than was last year's; the first four months show a 50 per cent increase over the corresponding period of last year.

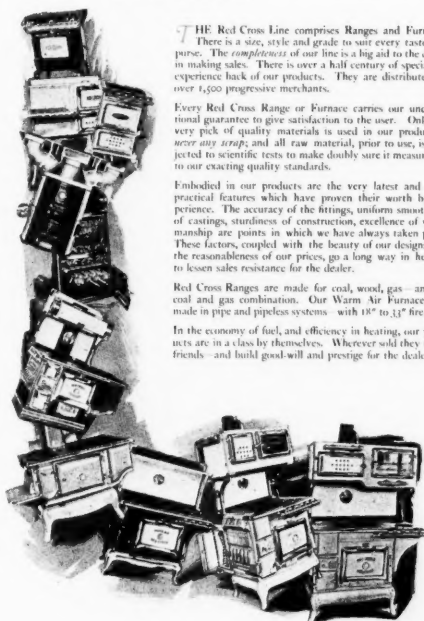
Any printer boasting of a fairly large plant can have an advertising-service department. Good advertising men can be engaged without any great difficulty, as witness an ad. recently inserted in a newspaper by a western

New York house, which brought 132 returns from some of the most successful advertising men in that locality. It may be true that these

ordinary printers switch over to other printers who can give them constructive help. This is an era of progress. A progressive printer will keep pace

with new ideas and methods which enable him to get better results in his own business. Surely, then, his customers try to keep pace with ideas

## The Products



THE Red Cross Line comprises Ranges and Furnaces. There is a size, style and grade to suit every taste and purse. The completeness of our line is a big aid to the dealer in making sales. There is over a half century of specialized experience back of our products. They are distributed by over 1,600 progressive merchants.

Every Red Cross Range or Furnace carries our unconditional guarantee to give satisfaction to the user. Only the very pick of quality materials is used in our products—never any scrap; and all raw material, prior to use, is subjected to scientific tests to make doubly sure it measures up to our exacting quality standards.

Embedded in our products are the very latest and most practical features which have proven their worth by experience. The accuracy of the fittings, uniform smoothness of castings, sturdiness of construction, excellence of workmanship are points in which we have always taken pride. These factors, coupled with the beauty of our designs and the reasonableness of our prices, go a long way in helping to lessen sales resistance for the dealer.

Red Cross Ranges are made for coal, wood, gas—and for coal and gas combination. Our Warm Air Furnaces are made in pipe and pipeless systems—with 18" to 36" fire pots.

In the economy of fuel, and efficiency in heating, our products are in a class by themselves. Wherever sold they make friends—and build good-will and prestige for the dealer.

## Advertising Co-operation

WE believe in treating our dealers as our partners—and in working hand-in-hand with them to help build sales. Our advertising sales helps for our dealers comprise the following:

- Newspaper advertising in large leading daily newspapers with dealers' names listed—free of charge.
- Newspaper advertising in your local papers on an expense sharing basis.
- Magazine and farm paper ads—totaling over three-quarters of a million circulation per issue.
- Window strips designed to flag the eye.
- High-grade enamel signs.
- Gold-lettered window signs.
- Transparent window signs.
- Window transfers.
- Enamel range hangers.
- Easel back signs.
- Booklets beautifully printed and illustrated.
- Envelope inserts in color.
- Attractive sales letter cards to your prospects—at our expense.
- Miscellaneous advertising novelties.
- Electros of newspaper ads.
- Street car cards.
- Baking demonstrations.
- Special advertising suggestions on request.
- Information or advice in putting across special selling events.

Study over the above list of advertising and sales helps. Make use of them—put them to work. No advertising line-up in the range industry could be more complete than this. We are firm believers in co-operation—and our program of advertising, as above outlined, is specifically meant to help our dealers to be real sales go-getters on Red Cross Stoves, Ranges and Furnaces.

### CO-OPERATIVE FOUNDRY CO. ROCHESTER, N. Y., U. S. A.

Western Branch: 373 South Clinton Street, Chicago, Illinois  
Makers of the World-Celebrated Red Cross Ranges and Furnaces



advertising men are poor salesmen at the start, but they soon learn. And while they are learning, the printer himself can sell their services as an important part of his organization, so that from the beginning they can sit in on conferences with customers.

The department functions by simply creating ideas for clients. It works closely with the client, obtaining a line on the client's requirements and the class of his trade, does research when and where necessary, and plans its efforts accordingly. In other words, the department places itself in the employ of the printer's clients, and functions in helping those clients to obtain the benefit of newer, more practical, and more resultful ideas.

Such a department builds prestige for the printer. It handles the printer's own advertising, makes his advertising more effective. It helps the printer build up a select list of clients willing to pay the price for good work well done, and thus reduces his sales cost to a large extent.

An advertising-service department is, in the writer's opinion, vitally important to a printing concern's welfare. He has seen good customers of

## The Advertising Campaign On Red Cross Ranges and Furnaces



As a result of the window display, the printer's advertising-service man was able to interest his customer in an extensive direct-mail campaign of which these two pieces were a part. The entire campaign was conceived, planned and printed by the printer. Even the copy was written by the printer's advertising-service department and maintained the proper atmosphere

and methods that enable them to get better results from their advertising. Advertising men as a rule welcome outside ideas. They are always busy in keeping pace with modern merchandising methods, which are ever changing. They fall into a routine that very nearly always occupies their entire time. Many have their periods when they fall into ruts—and an idea from the outside lifts them out.

An advertising-service man usually has a host of splendid, practical ideas at his command. He gets them from his association with other advertising men upon whom he calls and with whom he works. He gets them from such sources as THE INLAND PRINTER, *Printers' Ink*, and other similar publications, and from other places almost without limit to the alert man.

An advertising-service department usually employs its own art department. Caxton, Corday-Gross, Case-Hoyt, John P. Smith, and many others with whom it has been the writer's pleasure to do business have their own artists, or contact with good art associations. Thus the entire job is kept within the printer's organization and away from the eyes of competition.



# Contact With the Customer's Plant Will Multiply Your Sales

By E. J. CLARY

*Through the purchasing agent's office go printing salesmen by the score. But the purchasing agent does not originate printing orders. They develop out in the plant, and there lies the salesman's opportunity. This advocacy of contact where contact counts is vital copy*

A PRINTING salesman gets an important account and an important order to start off with. Thereafter he, if he is a competent salesman, keeps in close touch with his new customer in order to get additional business. That is only common practice, exercised well or poorly according to the particular salesman.

But the potential value of an important printing customer isn't confined to just what that customer may happen to hand out as he needs it. It is what the salesman can, by being awake to opportunity, get out of him. This idea has been worked out in an interesting manner by a printing-plant sales force in Chicago. It is referred to by the sales manager and vice-president of this company as "intensive contacting," and it works out in the fashion outlined below:

In any large business house there are numerous departments requiring printing. While the printing order may have to pass through a single channel, the order originates in the department for which the job is intended. The procedure of the salesman, then, is summarized thus: (1) Get acquainted with the head and personnel of each department. (2) Watch for possible printing jobs in view in each department. (3) Be ready to suggest printing materials for each department as the day-to-day problems present opportunities.

For instance, one salesman for this plant recently got an initial order for 500,000 folders from the service department of a large manufacturing concern. Within thirty days he had gone through the customer's plant and made himself acquainted with every department head, including the shipping department. His acquaintance with the shipping department soon gave him the facts regarding the shipping de-

partment's procedure and a set of the forms which the manager had been using in its operations.

He took these forms and studied them, interviewed the head of the department, and within two weeks had offered him some very definite suggestions as to additional forms that would help clear up a difficult situation on the routing of merchandise. The ideas, well thought out, were examined by the shipping-department head, and he became interested. The result was an important order for forms and other shipping-department printing needed for these plans.

This is merely offered as an example of one instance where printing business was developed within the plant of the customer by the printing sales-

man. The principle is applied generally by this house, and it has resulted in a lot of business that otherwise might not have been ordered at all or might have gone elsewhere. In the words of another of these salesmen:

One day I visited the service manager of one of my customers—the manufacturer of a household appliance—and found him considerably worried over a situation. The firm's salesmen, calling on retailers, simply couldn't get the firm's service and replacement policy straight. Confusion resulted and the correspondence was heavy. What was to be done?

I suggested to the service man that he embody the dealer policies of the house in a pamphlet with illustrations which would meet the situation. He sparked on the idea, and in two weeks I had an order for 12,000 folders explaining in plain language this firm's policies, and which were sent to every dealer on their list. From then on, there was a clear understanding and no confusion. It simply hadn't occurred to this service man that the printing press might accomplish what 3,200 salesmen hadn't been able to do verbally. I don't say that eventually he might not have thought of the pamphlet, but he hadn't up to the time I called on him.

A good many printing salesmen confine their visits to important customers to a single point of contact. This is a mistake. The most important place to be is where the job does or may originate. It often takes time to work your way into the departments, and only by using tact and diplomacy is this possible in certain cases. But, where the printing salesman has a full knowledge of his business and is able to be of real help, there is little danger of treading on anybody's toes. By confining his efforts to every department where printing originates, the salesman is able to discover problems that may be solved by printed matter and start the ball rolling. Purchasing agents seldom originate printing, and advertising managers welcome ideas for their own departments. To get in behind the scenes is to make a contact successful in the practical sense.

Many manufacturing concerns can profitably utilize department house-organs, but often they either do not

## —[ A COPY IDEA ]—



Ah sure been pall-bearer to a lot of printing in mah day, but Ah notice folks KEEP that good printing by Smith-Brooks

Reproduced from a page in the house-organ of the Smith-Brooks Printing Company, Denver

think of it or they need pushing to launch the proposition. In this connection it is interesting to note that one important Cleveland printer has built up a heavy business on house-organs for service departments only. Non-competitive lines are the rule, and house-organs are run together for various customers in quantity, thus reducing the price. Two pages of general information are supplied, the balance dealing with the particular message of the firm using the service.

It is safe to say that few important printing accounts are safe unless the printer's salesman contacts all the departments at regular intervals. It is not enough to contact the advertising department or the purchasing department alone. Where friends are made and held throughout the house, the account's ultimate yield of business is more liable to be realized.

Any printing salesman with an important account to contact must not only know his own business, but he must know something of that of his customer, not only as to one department but as to all. This information cannot be secured without a constant mixing-in with the customer's people. Every day, in any large business concern, printing orders are developing. It may take them some weeks or even months to materialize, but it is the business of the salesman to know about them early and thereby be in a position to aid their early development.

It is becoming more and more true that the full development of a potentially large printing account is of greater profit to the salesman and to the plant than a lot of burdensome chasing after many smaller orders. Leading printers are building up their sales forces on this basis. A live contact on an account with high potentialities offers the salesman a better income, the plant a better profit, and the customer a better service.

The problem is to get salesmen to work along these lines. They are too often apt to depend upon the chance of getting numerous small jobs by making many more contacts, taking more time, and giving a less sound relationship to the buyer of printing. But, where such a policy is in force, and where the sales director of the plant drills his men along these lines, it is only a short time before this method of "intensive contacting" becomes a habit—a profitable habit.

If the farmer milked each of his dairy cows just a little bit, he would not get rich very soon. He milks every cow dry and then goes on to the next. This is equally sound procedure in the printing business. Try it!

## Development of Advertising Typography in the Public Schools

By ARNOLD LEVITAS

THE advertiser would find it an easy task to attract people to his goods if he only had his audience in front of him and could talk to them with all the eloquence born of his convictions. He could win the confidence of his hearers and influence them with his personality and his sincerity if he could speak to them directly. His message would sound attractive and

The expert typographer knows how to make his type speak; he knows how to clothe every line in its appropriate garb. He can make the message express that which is intended to be conveyed to the reader, and can convey it to him with just that emphasis that is needed. He also knows how to make the display so attractive that he who rests his eye on the first line of



By M. H. Silverman

convincing—no matter what his style and delivery—if he himself were convinced of its soundness.

It is, however, quite another story to attract all his prospective buyers through the cold type of the printed page. To make these type lines eloquent and convincing requires ability of an entirely different kind such as the everyday business man has not acquired. It needs the expert typographer who has made a study of type manipulation and language.



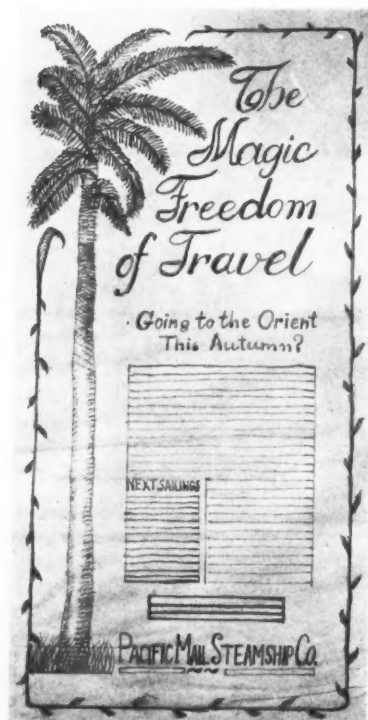
By Matthew Diamond

the advertisement will want to continue to read. Such typography is the ideal toward which we strive, because that will bring the results desired. All other typography is merely a waste of time and waste of effort.

Type language has now developed to great proportions, and the typographer has type, illustrations, borders, and ornaments to depend on for his task. How to manipulate these so that they will serve and serve well rests on his ability, training, and imagination.

One of the greatest opportunities in the field of typography is to be found in the modern advertisement. No other form of typography has gone through as much evolution and development, and in no other instance have such fine results been achieved.

Because of its possibilities in financial returns, much effort has been spent in making the advertisement attractive, and commercial artists and type-designers have been vying with each other in bringing out its strongest points of attractiveness and charm—so that the reader may be led to the message of the advertiser.



By M. Weinstein

So much has the modern advertisement developed within recent years, and so great has been its commercial progress, that high schools, colleges, and universities all over the country have established courses in the various phases of advertising activity. Students from all walks of life have flocked to these classes ever since in order to make themselves proficient in this growing profession.

In the Washington Irving Evening High School, of New York city, a class of this kind has been in existence for the past five years—a class in advertising typography—and it is one of several in the Department of Typography and Printing. In this class students are taught lettering, type faces, application of types and their proper

use, ornamentation, illustration, and general layout-work. Every once in a while—toward the latter part of the course—a contest is held in layout-work, and the students submit samples of their best efforts. One such contest was recently held for the layout of an illustrated advertisement. The students were merely given a piece of typewritten copy, with instructions. It was their task to suggest and draw an illustration and make a layout of the whole advertisement, even including the type matter. The copy given to the students was as follows:

#### THE MAGIC FREEDOM OF TRAVEL

Going to the Orient this autumn? Longing for that feeling of utter release, of absolute freedom, which comes with travel in strange lands among fascinatingly "different" civilizations? Send for the information blank today and learn about the United States Government ships operated by the Pacific Mail Steamship Company over its famous "Sunshine Belt to the Orient." Eastern ports of call are Yokohama, Kobe, Shanghai, Hong Kong, and Manila. A day's stop is made at Honolulu.

#### Next Sailings Are:

President Lincoln....August 23 to November 1  
President Taft....September 6 to November 15  
President Cleveland.....

September 20 to November 27  
President Pierce....October 4 to December 13  
President Wilson....October 18 to December 29

The cares of everyday life drop from your shoulders the moment you step aboard one of these beautiful, perfectly served ships.

For Sailings and Accommodations address  
PACIFIC MAIL STEAMSHIP COMPANY,  
508 California Street, San Francisco, California  
Managing Operators for U. S. Shipping Board,  
Owners of the Vessels

Instructions: Half-page ad.—3 by 7½ inches.  
Rule border and illustrations.

The students of the class submitted layouts, from which the accompanying examples were chosen.

The students attending the class in advertising typography come from the printing shops, publishing houses, advertising offices, and other fields connected with printing and publishing activities. They have been in the class about seven months, spending four hours a week in the evenings, or about sixteen hours a month.

The contestants in this case have shown sufficiently the possibilities of advertising layout and how many different conceptions may be had from the same copy. They have also manifested what can be done with sincere effort, interest, and common sense.

It would be interesting to have the comments of readers of THE INLAND PRINTER on this contest and its results, and it is hoped that students of typography everywhere might be encouraged in this way to further efforts and the development of their abilities.

## How About These "Careless Printers"?

By ELLIS E. MURPHY

BROWSING through a number of national weeklies, I happened to notice the text in the advertisement of the A. B. Dick Company, makers of the mimeograph. It is a well-printed page in a well-printed magazine. The copy elaborates upon the speed and convenience available to the user of the mimeograph, and states that the user of the machine keeps the confidential matters of the firm out of the hands of "careless printers." That term "careless printers" glared out of the page at me in ugly fashion.

The statement rankled, and I began to think of how certain industries and products had advertised to the detriment of competing products until they were shown that "every knock is a boost." The men concerned with the production of printing are men of mature judgment as a rule. They are old enough and wise enough to know that a slip may mean their job, and they act accordingly to avoid such errors.

In Chicago the story is told of how one of the largest printers in the United States prepared for international distribution a booklet showing the Model A Ford automobile. The

work was rushed to completion in a plant employing hundreds of workers, the drawings, engravings, and printing were handled under one roof, and the utmost secrecy was maintained. Next to nations, automobile manufacturers are most desirous of secrecy in the preparation of important plans.

Printers every day of the year are handling work that is entirely confidential, work that must not be known to the firms competing with the printer's customers. Every catalog and price list is given the printer with confidence that its contents will not be divulged. Almost every job the printer handles is confidential, and reports of information leaking out through that source are remarkably scarce.

As there is no competition between the services of the office appliance and those of the well-equipped printer, the implication that printers are careless is both unsound and unnecessary.

The skilled copywriter, preparing copy for an article of actual merit, will find no occasion for a slap at any individual or industry. When knocking is found necessary, either the copywriter or the product is out of key.



# Six Tips for the Printing Salesman

By FREDERICK BLACK

Director of Advertising, Matson Line, San Francisco

*Who understands best the printing salesman's problems? A printing salesman! And therein lies the strength of this article. The writer has sat on both sides of the buyer's desk; he has sold printing, and now he buys it. These tips are practical and basic*

**H**ERE is the first tip: *Locate worthwhile sources of business.* Obvious? Of course. But just think of all the printing salesmen who waste their time and their employers' time by calling where there is no business to be had, or where, if it is to be secured, it cannot be handled profitably. Why waste time on the small, one-order-a-year customer and neglect progressive businesses that can find continued worthwhile use for properly planned printed matter? Why try to steal an account away from a competitor who is earning his right to hold it? There are plenty of businesses in urgent need of intelligent printing service, so that we do not have to upset one of the things that make the printing business worthwhile—satisfied customers. If we want to hold the customers we know we are entitled to hold, let us at least set an example by allowing the other fellow to hold his rightful accounts.

Not salesmanship to give up any chances of getting additional business? It never was salesmanship to get business at too big a cost, and I claim that taking an account away from a rival when we know that the customer will not gain anything is paying a big price for business. We may not suffer directly, but the industry suffers, and we pay our price indirectly. However, this is not an important point as far as the present discussion is concerned, since few buyers are getting all they are entitled to, and those who are generally know it and we couldn't get their accounts anyway.

A wasteful source of business is the prospect who cannot be sold profitably because he does not know what he wants and cannot be made to see what he should have. We may sell him, but we cannot satisfy him permanently—and dissatisfied customers never did any business any good no matter what the cause for dissatisfaction. To try to educate some of these buyers re-

quires so much effort that only the most philanthropic printer can afford to tackle the job unless he has plenty of spare time on his pay-roll that he is content to waste. Are we agreed that the first requisite for the successful printing salesman is a worthwhile source of business?

Second, *Know what your prospect needs.* Printing is a service that consists in fitting the printed word to the needs of a business. It is difficult, if not impossible, to fit printing to the needs of a business unless we know what these requirements are. Before we can talk intelligently and resultfully with our prospect we must know what printing can do for him, what printing he is now using, what printing he should be using. To try to sell printing to a business without knowing its problems that printing can solve, or what has already been done to solve them with the aid of printing, is like trying to sell a man a pair of shoes without knowing what size he wears or whether he is a fisherman or a professional dancer.

It seems obvious—and yet not a week passes but what some printing salesman is sure to call on me without knowing anything about how he might serve my needs. And if you were a buyer of printing would you have the time and the patience to tell these salesmen all that they should know before they can make an intelligent solicitation? Of course your ordinary courtesy would make you willing to answer a very few definite, intelligent questions, but they don't ask them! The only question they seem to know (I'm speaking now only of the untrained printing salesmen, of course) is, "Have you a printing job you can give me?" And the only reason for the implied question is, "We need the business"—which doesn't interest any prospect at all, at any time.

Third, *Never call without a definite purpose.* Having studied our prospect's

printing requirements, we are ready to make our first solicitation. It will be a call with a definite purpose in mind. How different from the purposeless call of the salesman who "happened to be in the building and just dropped in"! I know an advertising man who never solicits a prospective client until he feels he has learned a few things about his business that the prospect himself does not know. This is not a bit too far-fetched for the progressive printer. As far as the application of printing is concerned, he should know *more* about this end of a prospect's business than the prospect himself. And, as a buyer of printing, just think of the respect you would have for the printing salesman who is able to show you that he knows something which you can use to advantage. The purpose of our call may not necessarily be to come away with an order. But I would call it a wasted interview if there were not some definite objective accomplished—a few questions answered, some decisions made, whether they be affirmative or negative. In other words, let us remember that visiting is not selling, and that having a proper respect for a prospect's time is the first step toward building the confidence that begets a welcome in the future.

Fourth, *Plan your selling effort.* One salesman spends a couple of days before an interview planning the presentation of his story. Another thinks of a prospect, and then calls on him ten minutes later in an effort to secure an order. Which is more likely to succeed? Haphazard solicitation is as wasteful as haphazard visiting. Our sales effort must be planned to interest and convince the prospect—it must be planned from his point of view. Let us never ask a prospect to do or decide anything we would not be eager to do or decide if we were in his place. In other words, let us sell by simply removing the resistance.

A call that was planned in advance, and from the prospect's own point of view, after we had become familiar with his present printing conditions, has one big advantage. Even if it is not resultful it at least will not leave an unfavorable impression.

Fifth, *Have something for your prospect to do or to decide.* You have read inefficient advertisements and sales letters that left you wondering what you were supposed to do. You may be interested in knowing that often, very often, I have sat opposite a printing salesman without knowing what I was expected to do. If we were discussing a particular job it would have been a relief and a time-saver to have heard him ask the direct question, "Why don't you let me be responsible for this job?" It would at least have shown him where he stood in the matter. The point is, we want results from our interview, and we cannot expect any results unless we have something definite for our prospect to do or to decide. Naturally, we will have marshaled our facts and evidence to insure the kind of decision we want—and the decision need not mean an order. When printing salesmen will pay less attention to single jobs which involve repeated selling of the prospect, and start securing printing *accounts*, they will get much farther in the long run even if they have to work harder and longer before they begin to secure results.

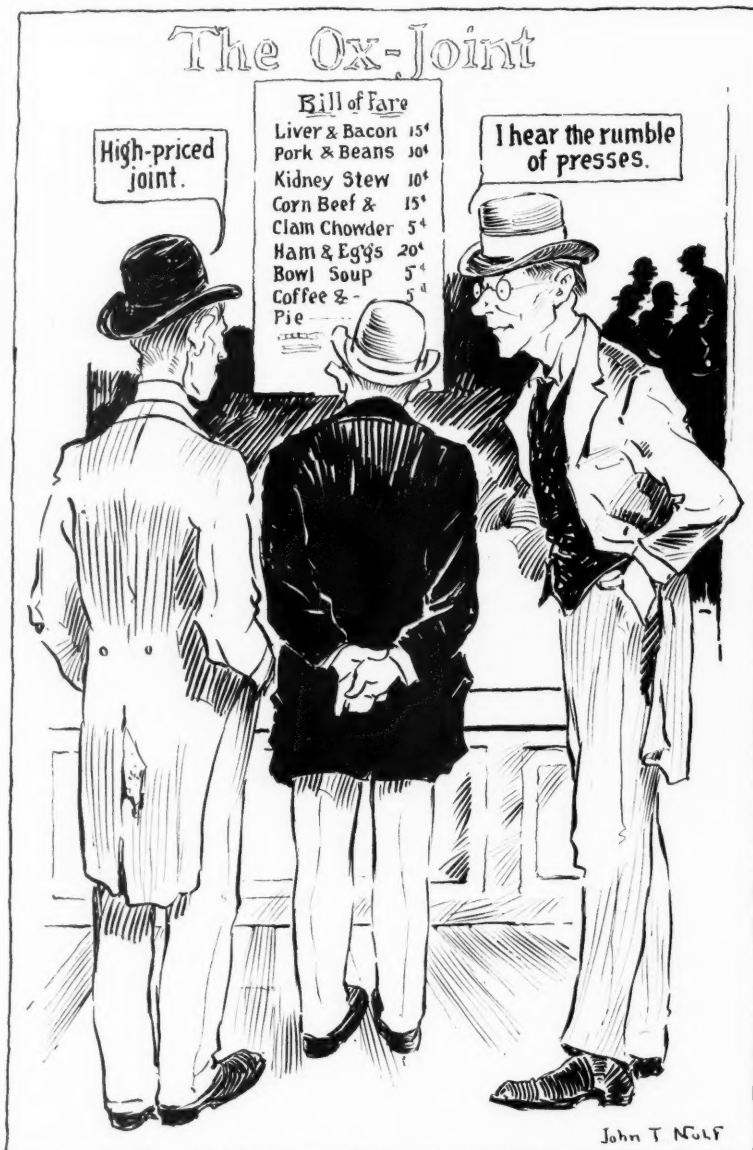
If we are to benefit by the interview we must get the prospect to decide that we can do something to help him, that we may further analyze some phase of his printing requirements, prepare a dummy, or submit some recommendations. In other words, we did not call to have the prospect say, "Yes, yes," and leave us where we started. We may not achieve our goal in one interview, but it should be so planned and so conducted that it brought us at least a little nearer than we were before we called. A negative decision sometimes may be satisfactory. But be sure to get a decision.

Sixth, *Follow up the call.* We did not call on our prospect until we had a real reason (from his point of view) for calling. Similarly, the call was of such importance (to the prospect—not necessarily to us) that it deserves to be followed up. If we planned the right kind of a call we left the way open so that our prospect will be glad to have us follow it with other interesting presentations. A lifelong printing account is not secured in a day. If the prospect is worthwhile, and if we know we have something to offer that would interest us if we were in his

place, we can well afford the proper continuity of effort that will eventually secure the business.

Many printing salesmen call out of a clear sky (the way was not prepared for them or by them), tell their story, and depart, probably never to be heard from again. What a waste! Some salesmen call on me so often (for no reason that interests me) that I find it difficult to maintain the civility I appreciated so much when I used to take up printing buyers' time. Yet other salesmen call on me twice as often, but I shove everything aside for them because they know how to interest me and help me. They tell me things I do not know.

In properly planned sales effort the salesman's call is but one unit in a selling campaign. In modern warfare the artillery prepares the way. Then the tanks go over ahead of the infantry, who in turn are followed by the supporting reserves. Airplanes and gas probably did their part at the same time. So it is in selling. One form of sales effort reinforces another. Our first call may justify a report on some matter discussed during the interview. Or we may be able to send the prospect some information on a subject in which we found that he is interested. Whatever the follow-up may be, no sales effort can well stand alone, especially when we are after an account.



"In the Days That Wuz"—Strangers in Town

Cartoon by John T. Nolf, Printer-Artist

# Establishing a \$40,000 Business With Printed Enclosures

By DON H. ABBOTT

*Facts are the salesman's best weapons. The prospect is quicker convinced by achievements than by promises. The record described below demonstrates the real power of printed salesmanship. Read it yourself, have your salesmen read it, and then use it in selling*

**P**RINTED enclosures, free of envelope and mailing costs, sent out in the regular correspondence of the Charles R. Hadley Company, Los Angeles manufacturers of loose-leaf systems, have resulted in the establishment of a correspondence school of more than eight hundred students who have paid an average of fifty dollars each for courses in modern bookkeeping and business control.

"Where could one obtain cheaper advertising?" asks J. F. Cassell, advertising manager, with a satisfied smile. "The total cost of the enclosures, which have already amounted to a run of 250,000, will probably not exceed fifteen hundred dollars."

The Hadley School of Bookkeeping originated when the company was called upon to supply bookkeepers for businesses in which their systems were being installed. In operating an employment department for this purpose the company was not satisfied with the training revealed by a majority of applicants after an examination which all were compelled to take before being considered for positions.

A survey of the field of bookkeeping courses was made by the Hadley company, but not one fully satisfied its exacting needs. Therefore it was decided to start a school of bookkeeping which would benefit by the thousands of contacts made by the Hadley company with businesses throughout the country in the last twenty years. The cost of starting a school for the sole purpose of supplying bookkeepers as the needs of their clients dictated was considered to be too great, so it was decided to make a popular appeal and enrol as many students as possible.

The executives believed that Hadley-trained bookkeepers would also go a long way in conquering a sales problem which had not been completely

overcome at this time. Hadley salesmen sometimes found it difficult to convince business men that the company has devised special bookkeeping systems for practically every different type of business and is not merely a printer of bookkeeping paper.

With the intention of establishing a course in bookkeeping, Hadley executives realized that they were in reality going into the correspondence-school business and might need to secure their business in much the same manner as other correspondence schools, with the exception that their school was limited to courses in bookkeeping only. But the company did not believe that it should plunge into a costly advertising campaign, as the officials wanted to feel their way with this new enterprise without spending too much money in the experiment.

"We had always believed in the power of enclosures, and had always followed the practice of placing a card or a blotter in every letter or package leaving our plant," said Mr. Cassell. "So while the preparation of the new course was under way by Robert W. Gordon, manager of our system service department, in conjunction with C. A. Le Deuc, former professor of business administration at the University of Illinois and the University of California, and D. Walter Moreton, former dean of the School of Commerce at the University of Southern California, we decided to take a little flier with enclosures telling about the Pathfinder Course in Bookkeeping."

The company has more than eight thousand active customers on the books at all times. Before Mr. Gordon and the university professors had completed preparation of the course the replies to the enclosures started to flow in, and soon students were started on their courses.

One interesting feature of the business is that a large percentage of the students taking the course was already employed as bookkeepers in businesses throughout the United States. Even business executives who have found these enclosures in their mail have seen the value of taking the course, which stresses the advantages of knowing bookkeeping and using it as a guide and barometer of business. Another point of attack was the appeal to the small merchant who might wish to keep his own books with a small expenditure of energy.

Fifteen different enclosures have been used, but two have shown the best results. One, of which more than a hundred thousand have been printed, is a return post card with a message which appeals to everyone in the business office from the president of the company to the office boy. The main selling point is "Business Control Through Accounts."

Another enclosure, which has brought back many inquiries, offers a preliminary test questionnaire which analyzes the prospect's knowledge of accounting. With this questionnaire goes the information concerning the bookkeeping course. The company's experience with these questionnaires shows a return of 20 per cent of them with the answers filled in ready for the examining board. It is this enclosure which has added so many experienced bookkeepers and office workers to the ranks of the bookkeeping school. The enclosure reads:

## ANALYZE YOURSELF

Send today for our Free Preliminary Test Questionnaire which will enable you to test your knowledge, by a few everyday business and bookkeeping problems, and as a result determine for yourself the value of a specialized training in modern bookkeeping and business control.

This is followed by a coupon which offers to furnish either the free test



questionnaire, information about the Pathfinder Course in Bookkeeping, or details of the Hadley free placement service for bookkeepers.

When the coupons from the enclosures first arrived the company had only a haphazard method of follow-up, but later, under the direction of E. A. Hockersmith, a detailed plan was worked out which has not failed to bring in consistent results.

As soon as the coupon comes in the regular Hadley salesman in the territory from which the inquiry comes receives a notice and is given a chance to interview the prospect and thus obtain a commission for the sale of the course. Mr. Cassell declares that most of the salesmen are too busy selling the regular Hadley line of loose-leaf systems to pay much attention to the sale of the correspondence courses, so that the brunt of the selling is placed squarely on the direct-mail efforts of the company. Although at least half of the sales of the courses have been made by salesmen, the school director has learned that many sales by the company representatives were made on account of the effectiveness of the direct-mail campaign used.

After the inquiry has been received, the follow-up system includes four letters, with eight post cards sandwiched in between the letters. The first letter contains two pages giving general information as to just how the Hadley course can help the student in the business world. This letter has a filled-in name and address and contains an enrolment blank and unstamped envelope. As it is used exclusively in all of the other Hadley correspondence, the window-type envelope is employed with all of the correspondence-school letters.

Two days after the mailing of the first letter a post card is mailed which includes information concerning the special services which have been rendered by the system service department to Pathfinder students aside from the actual course. These services included solving the problems of an accountant in New Jersey who asked for and was given a plan for keeping a record of car mileage on tank cars used by a refinery; instructions to a bookkeeper for an automobile dealer in Wyoming as to the proper method of handling finance-company charges when recording the sale of a new car, and answers to a student in Montana who was puzzled about certain features of chain-store accounting.

Three other post cards are mailed before the second letter goes to the prospect. The second, third, and fourth post cards, mailed two days apart, contain the comments of students on the course after completing their work.

Ten days after the first letter and two days after the fourth post card the prospect is mailed the second letter, which includes a copy of the first letter, another enrolment blank, and an unstamped envelope. This letter asks the prospect to reread the first letter, and offers a discount of a dollar on the down payment if the prospect enrolls within fifteen days of the receipt of the letter. This brings in some.

### —[A COPY IDEA]—

## Why the Bank Has Marble Columns

Because the man who designed the bank building was an architect instead of a contractor. The contractor would hardly think about *expressing* anything; he would be simply bidding on a job, whether it was to be bank, sewer, boiler works, or a state road. The architect, on the other hand, added taste to horse sense and with marble columns made the bank building express stability, permanence, security.

From a mailing card (government postal)  
of the Powers Press, Chicago

Five days after the second letter the fifth post card goes out, with an executive's testimonial declaring:

I took the course myself. Now I (1) know how accounting records are kept; (2) am certain good accounting records are an asset which must be used in steering the course of any business successfully; (3) know the meaning of items which appear on financial statements, and (4) analyze reports, interpret statements, and control my business by means of figure facts. Your service, which I am still receiving, has been worth real money to me.

And two days after the sixth post card, with a testimonial of a student, is sent to the prospect. The third letter follows the sixth post card three days later. This contains three pages and is a high-pressure talk upon "Acting at Once." Mr. Cassell declares that most of the enrolments come in after this letter.

To those who have not signed up, a seventh post card containing another testimonial is sent. This is followed by the eighth and last post card, which contains a plea for the prospect to "Join the ranks of the 2 per cent who are earning more than \$4,000 a year," according to United States Government statistics. And then it carries a quotation by Charles M. Schwab: "The captains of industry in America are not seeking *money*; they are looking for *brains*—specialized brains."

The last letter and final appeal to the prospect is made in the fourth letter, which is mailed five days after the eighth post card and fifteen days after the third letter. This letter is a request for information and reads:

I refuse to believe that your interest, as expressed by your request for information, was merely the result of idle curiosity. Your answer must have been delayed. Therefore, kindly put a check mark opposite one or more of the following:

.....Just the course I have been looking for.  
.....I could pay \$.....down and \$.....per month. Enclosed you will find my application and remittance. It is understood the above terms are subject to the approval of your educational board.  
.....It will be possible, and I expect to enrol about .....  
.....Taking the following course.....  
.....I have the will to study and desire advancement.

Remarks or questions.....

This letter also includes an enrolment blank and an unstamped envelope for the prospect's convenience.

Since this last system has been established, Mr. Cassell has thought at times that perhaps they were sending out too many pieces of follow-up in the campaign, and he has tried to cut down the number. The result has always been a decrease in the number of enrolments received.

A careful check on this system of direct mail has been made on a basis of a unit of five hundred inquiries from enclosures. Twelve enrolments are received by mail, and sixteen enrolments are made by salesmen. Often the salesmen find that but little persuasion is necessary to get the signature on the dotted line because of the effectiveness of the mail campaign.

Another indication of the good results from the enclosures can be seen in the record of Howard E. Noble, the only Hadley salesman who devotes all his time to selling the courses in bookkeeping. His territory is in the Los Angeles area, where not much direct mail is used for obtaining enrolments. Noble's sales record shows that he gets enrolments from 20 per cent of all the inquiries from enclosures that are turned over to him for action.

This correspondence-school business which the company has built through the use of enclosures has indirectly

increased the volume of sales of the Hadley bookkeeping systems, because every graduate of the school is a friend of the company and has a thorough knowledge of how the company's loose-leaf systems can be used to the best advantage in various types of business organizations.

Because of this increased volume in sales and the lessening of sales resistance resulting, Mr. Cassell has declared that the company would be satisfied if the correspondence-school business did not make any money at all. But such is not the case, because the school's accounts were in the "black" before many months on account of the low cost of advertising and promotion through the use of the lowly enclosures described.

## Every Printer Will Want This Chart

THE recent change in postal rates has given several companies an unusual chance to display the practical business sense which functions within their offices. This intelligence has expressed itself in the form of valuable printed aids for the printer or his customer. Now comes to hand another instance, this one to the credit of the Paper Mills' Company, of Chicago.

As shown in the illustration, this chart constitutes a genuine service. It places clearly before the publisher of a house-organ or similar job, or his printer, the complete information on third-class two-ounce weight and thus the man perhaps publishes a house-organ of sixteen pages which now just barely slides in under the regular third-class two-ounce weight and thus can be mailed at 1½ cents for each piece. In order to avoid doubling his mailing cost this publisher has been compelled to print on a light weight of stock not in keeping with the high grade of his goods. How can he manipulate the various factors to make possible the use of better paper without an unreasonable increase in postage?

The chart gives him every possible combination. Assume that the grade of stock he would use brings the weight of the house magazine to 2¼ ounces: Under straight third-class rates the unit mailing cost would be 3 cents. But his sixteen-page publication will go for only 1½ cents each if he takes advantage of bulk-rate postage, which figures at 12 cents a pound. Should the publisher desire to add eight pages and benefit by the proportionately lower rate under regular third-class postage for booklets of

twenty-four pages and more, the unit cost will be 2 cents if the weight is held at 2¼ ounces. Or, using bulk rates applicable to the twenty-four-page or larger publications, at 8 cents a pound, the mailing rate would then be 1½ cents. The publisher or printer can plan with assurance as to the weight, number of pages, and method of mailing for practically any

job at hand, as the chart provides the figures for weights up to half a pound, and has been checked and approved by post-office officials as to accuracy.

The Paper Mills' Company has made a real contribution to the group of material interpreting the new postal regulations. Whatever of commercial benefit the organization may receive through this project is well deserved.

## Comparative Third Class Postage Rates

Figured per piece—Tabulated by ⅛ oz.

Weight per Piece in Ounces	Circulars, Printed Matter, Merchandise, etc., Excepting*		*Books or Catalogs 24 pages or More	
	Regular 3rd Class Postage Per Piece	12¢ Bulk Rate Postage Per Piece	Regular 3rd Class Postage Per Piece	8¢ Bulk Rate Postage Per Piece
1 ⅛ oz.	1 ½¢	1 ¢	1 ¢	1 ¢
1 ¼ oz.	1 ½¢	1 ⅛¢	1 ¢	1 ¢
1 ½ oz.	1 ½¢	1 ¾¢	1 ¢	1 ¢
1 ¾ oz.	1 ½¢	1 ⅝¢	1 ¢	1 ¢
1 ⅞ oz.	1 ½¢	1 ½¢	1 ¢	1 ¢
2 oz.	1 ½¢	1 ½¢	1 ¢	1 ¢
2 ⅛ oz.	3 ¢	1 ⅞¢	2 ¢	1 ⅞¢
2 ¼ oz.	3 ¢	1 ⅞¢	2 ¢	1 ⅞¢
2 ½ oz.	3 ¢	1 ⅞¢	2 ¢	1 ⅞¢
2 ¾ oz.	3 ¢	1 ⅞¢	2 ¢	1 ⅞¢
2 ⅞ oz.	3 ¢	2 ⅞¢	2 ¢	1 ⅞¢
3 oz.	3 ¢	2 ⅞¢	2 ¢	1 ⅞¢
3 ⅛ oz.	3 ¢	2 ⅞¢	2 ¢	1 ⅞¢
3 ¼ oz.	3 ¢	2 ⅞¢	2 ¢	1 ⅞¢
3 ½ oz.	3 ¢	2 ⅞¢	2 ¢	1 ⅞¢
3 ¾ oz.	3 ¢	2 ⅞¢	2 ¢	1 ⅞¢
3 ⅞ oz.	3 ¢	2 ⅞¢	2 ¢	1 ⅞¢
4 oz.	3 ¢	3 ¢	2 ¢	2 ¢
4 ⅛ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
4 ¼ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
4 ½ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
4 ¾ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
4 ⅞ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
5 oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
5 ⅛ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
5 ¼ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
5 ½ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
5 ¾ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
5 ⅞ oz.	4 ½¢	3 ⅞¢	3 ¢	2 ⅞¢
6 oz.	4 ½¢	4 ⅞¢	3 ¢	3 ¢
6 ⅛ oz.	6 ¢	4 ⅞¢	4 ¢	3 ⅞¢
6 ¼ oz.	6 ¢	4 ⅞¢	4 ¢	3 ⅞¢
6 ½ oz.	6 ¢	4 ⅞¢	4 ¢	3 ⅞¢
6 ¾ oz.	6 ¢	4 ⅞¢	4 ¢	3 ⅞¢
6 ⅞ oz.	6 ¢	5 ⅞¢	4 ¢	3 ⅞¢
7 oz.	6 ¢	5 ⅞¢	4 ¢	3 ⅞¢
7 ⅛ oz.	6 ¢	5 ⅞¢	4 ¢	3 ⅞¢
7 ¼ oz.	6 ¢	5 ⅞¢	4 ¢	3 ⅞¢
7 ½ oz.	6 ¢	5 ⅞¢	4 ¢	3 ⅞¢
7 ¾ oz.	6 ¢	5 ⅞¢	4 ¢	3 ⅞¢
7 ⅞ oz.	6 ¢	5 ⅞¢	4 ¢	3 ⅞¢
8 oz.	6 ¢	6 ¢	4 ¢	4 ¢

# Collectanea Typographica

By HENRY LEWIS BULLEN

## Mightiest of the Arts

Discourse was deemed Man's noblest attribute,  
And written words the glory of his hand,  
Then followed Printing with enlarged command  
for thought—dominion vast and absolute  
for spreading truth and making love expand!

—Wordsworth (1770-1850)

NOTHING finer or truer was ever expressed in praise of our art. A printer who is not thrilled by these lines has missed one of the great satisfactions possible to him as a printer. Here in five lines Wordsworth outlines the history of civilization.

Human beings, raised above other animal creatures by the gift of speech, continued in barbarism for thousands of years. Release from barbarism was first effected by the invention of the art of expressing, preserving, and transmitting knowledge by means of symbols, which ultimately took the form of alphabets. Writing is man's greatest invention, and printing is simply time-saving writing, substituting types for brushes, styli, and pens. Knowledge is the staple of printing as truly as cloth is the staple of tailoring—one clothes the body, the other the mind.

*How few of us realize that even the simplest of printed things conveys knowledge, and seldom has any other use! A billhead tells us to whom and where an account is to be paid. That's knowledge, without which much confusion would ensue. Try to think of one printed thing that is not informative. Every piece of printed work gives personal service to the reader. In giving this service the printer destroys the commodity value of hundreds of millions of dollars' worth of paper every year. Here is food for thought for printers who market their product solely on a commodity basis. The staple of printing is knowledge.*

Whence comes knowledge? Knowledge is discovered rather than invented. All facts, all thoughts, and all emotions that are fundamental (that is, essential) were included in the Creation from the begin-

ning. All kinds of life (animal and human and all vegetation) were endowed with wonderful instincts for their involuntary regulation. Of all creatures Man was less well fortified against severities of nature and attacks of other creatures. To offset his serious deficiencies Man was endowed with reason, the key to invention and progress and dominion over nature—over all things living and inert. He became artificially clothed, warmed, armed, and housed. He adorned the things he invented, and discovered rhythm in voice and motions (music, singing, dancing). He expanded language and acquired property. He developed law and medicine and imagined religions and history—yet he lived in savagery.

These accomplishments were the work of tens of thousands of years, during which all communications were oral. Man was escaping from animalism through inventions, but, nevertheless, he remained absolutely barbarous. The conditions here described still exist among many tribes which have had no benefit of written language. Their condition is that of all mankind before the inventor of writing became the Columbus of civilization—and the first dealer in that product of human endeavor called knowledge.

The fruits of the cultivation of knowledge are ideas. Ideas are the germs from which civilizations grow. Civilizations are created and maintained by organization of ideas. The civilizations of Babylonia, Egypt, Phoenicia, India, China, Greece, and Rome were developed from the constantly accumulating, self-germinating funds of knowledge and of ideas conserved and circulated by those who made books on various substances by means of styli, brushes, or pens—predecessors of present-day typesetters, in fact. Through Greece and Rome other European countries were released from barbarism.

Wherever the liberty of making books was restricted the flow of ideas ceased or became sluggish and civilizations fell or were halted. The Dark Age in Europe (A. D. 300-1100) is only one of like calamities. When by the greater liberty of making books, and the restoration of the literature of Greece and Rome, Europe was released from the mental slavery of its Dark Age, pen-made books

were increasingly desired. The demand was met by the invention by Gutenberg of a time-saving method of writing in which types are substituted for pens, and the typesetter takes the place of the penman. Lower costs of production made books cheaper and gradually and steadily increased the diffusion and use of knowledge and the flow of ideas. Our modern civilization began the day that Gutenberg and his associates took from their printing press the first impression from types. Ancient civilization began in a prehistoric age when the first symbol was invented to convey knowledge. That inventor created the germ from which printing in its various forms, with all its allied arts, has grown, with "dominion vast and absolute for spreading truth and making love expand!"

No other occupation has so marvelous a history. No other occupation is or has been so vitally important to civilization. Interesting and important as is the technology of printing and its allied arts, it is unimportant as a study when compared with the subtle power inherent in the products of types, engravings, and presses. Wells, in his "Outline of History," says of Gutenberg's invention that "it was an obvious dodge." The idea and the mechanism are so simple, the wonder is that they were not thought of centuries earlier. Wells does not regard Gutenberg's invention as of any more importance in the world's affairs than the invention of the sewing machine.

Yet Mr. Wells is a learned man. Where did his learning come from? Strip his mentality of everything he has learned by means of books and next to nothing would remain. If in his infancy Wells had been taken from his native environment and placed with a tribe of headhunters in Borneo he would have grown up as ignorant as his dusky foster brothers. Like all other human beings Wells was born absolutely ignorant and solely dependent on animal instincts. Inheriting no knowledge, he had to acquire it, directly or indirectly, through the printing art. This is true of every literate person, even of you and me. Our art stands between us and barbarism. Every author is a creature of the books it has been his great privilege to read.



This is true of the supreme literary genius of our language—Shakespeare. No other author's works have been so thoroughly analyzed. The books he studied have been cataloged from the traces of their contents found in his writings. If these books had been denied to him there would have been no immortal bard. He was the creature of books brought to him by the art of printing. The staple of Wells' business of authorship is knowledge and ideas and literary form, which no author, whatever his genius, was ever able to evoke from his inner consciousness, but which must be procured from

perpetuating, for the fields produce their own seed wheat. In the fields are many workers. The sowers are the thinker-authors, the cultivators and distributors are the printers; both groups derive life and sustenance from the wheat fields. They come and go, but the wheat fields continue to bless the world.

In resuming *Collectanea Typographica* we offer this essay as a declaration of our faith as a printer. We see ourself as a humble worker in the Vineyard of Knowledge. We feel as much entitled to pride in the art of printing as are physicians, lawyers, clergymen, architects, engineers,

### A Great Merchant's Opinion

A few years ago H. Gordon Selfridge, former partner in the Marshall Field Company of Chicago, went over to London and established a great dry-goods store on the American plan. His venture was enormously successful. Today he is head of a system of huge department stores. In 1918 he wrote and had published "The Romance of Commerce" (422 pages; London, John Lane, \$3.00), profusely illustrated, interesting, and instructive. Selfridge is today one of the greater personalities of Great Britain.



A pageant in honor of printing, Vienna, 1740. The procession is headed by a man bearing a Gutenberg Bible. Four horses draw a vehicle bearing a printing press, a man impersonating Gutenberg and others impersonating the arts and sciences

the conservators of the staples of literature—the printers. When in the Dark Age of Europe secular books went out of circulation, and such authors as Plato, Aristotle, Euclid, and Homer were forgotten, and the industry of making secular books with pens was suspended for eight centuries, not one author of any authority appeared. Suppress books and authorship dies. In every division of literature one book climbs to its place in the sun over the backs of other books; every author on the backs of preceding authors.

Far be it from us to depreciate the importance of the thinkers and editors who are increasing the world's store of knowledge. They are of vastly more importance than the printers who manufacture the books, but all persons are overshadowed by the immeasurable power of the art which transcends in importance every other art—the art the beneficences of which can be compared only with the air giving life to the human body or the rain which gives life to all growing things, and without which the earth would relapse into sterility. The art of writing-printing rescued the world from mental sterility and keeps its mentality fertile. Perhaps our thought may be made clear by a parable: The art of printing may be compared with a tract of wheat, sustaining many persons, far and near. From generation to generation the crops are self-

painters, and sculptors in their respective arts. We range ourself with those few who are restoring printing to a professional plane. We believe that the humblest worker in printing shops will be benefited by hitching his composing stick to the progressive plan of civilization, with which his trade or art (whichever he conceives it to be) has so vital a connection.

The view of printing presented here has support from not many thinkers—Wordsworth and a few others. If any brother-printers take the same view *Collectanea* would like to hear from them, for it is primarily for them that this department is maintained. As for those worthy others who cannot subscribe to our idealism of printing, but who are right ably supplying the world with the beneficent products of our art, *Collectanea* wishes them all the success and enjoyment they would wish for themselves. Whatever their mental attitude, the fact remains that theirs is a noble art—the mightiest of all the arts.

\* \* \*

No man is ever good for much who has not been at times carried off his feet by his enthusiasms.—Froude.

\* \* \*

An English slogan and a true one: "Print More, Sell More."

Knowing that Selfridge was a keen advertiser and an admirer of fine printing, *Collectanea* was curious to learn what estimate he placed on printing in his book. Here it is:

The application of steam as a motive power has done more for commerce than all other forces of the world put together, except the discovery of printing.

How China could allow such a thing as movable types to be forgotten, once they had been discovered, is beyond our ability to understand.

We see in the British Museum an example of Chinese printing from movable types executed hundreds of years before Gutenberg and his contemporaries gave this, perhaps the greatest of discoveries, to the world.

For these were wonderful years. An enormous change had been made in the world's day book by the invention of printing.

\* \* \*

### A Merchant Prince's Lament

Would that printing had been invented a century before my time or that I might have been born a century later. To have lived so long without printing is my greatest misfortune.—Cosmo di Medici (1389-1464).

He was the greatest man of his time and had seen only three type-made books when he uttered this lamentation; but he had vision.

\* \* \*

The power of words can ne'er express  
The debt we owe the printing press.

—Anonymous.

# How This Printer Invests His Surplus

By C. M. LITTELJOHN

**A** THOUSAND and one avenues are open to the surplus funds of the printery, large or small. As soon as profits accrue, a surplus is created, and extra funds become available there may arise within the organization, especially if it is a large one, a division of opinion as to the use to which this surplus shall be put.

When after years of effort, of tireless energy and unremitting zeal in serving his customers, the printer arrives—really and truly arrives—he is immediately confronted with a new problem. Success has crowned his striving. His business has taken the measure of his competitors, and at last he has emerged with honor and profit from the struggle. He has struck his stride, and has every reason to believe that he can maintain it, and that, as the years go on, increasing dividends from work well performed will be the reward of his plant, and of its stockholders and employees.

If his printing plant is a corporation, considerable discussion may develop about these profits. Depending on who owns the stock, there may be many differences of opinion, sometimes as to whether salaries should be increased and the profits divided among those earning the surplus, thus insuring the loyalty and efficiency of the workers, or whether the extra money should be apportioned among the rank and file of stockholders. The latter question hinges somewhat, in the opinion of the board, on whether or not many persons who may be distinctly outsiders own considerable stock and have nothing but their capital invested—money from which they are already deriving a satisfactory return.

Some printing plants at the end of the year distribute large bonuses to their employees, thus increasing their good will and faithful efforts and giving them greater incentive to pour their energies unstintingly into the printing jobs that go through.

But one outstanding printing partnership has adopted a steadfast policy of turning the surplus of the plant into new printing equipment, into auxiliary presses, embossers, cutters, folders, binders, and other machinery which not only increase the facilities of the plant but act as safeguards for any breakdown in the machinery which is already in use.

The directing head of this organization has said that he would far rather

When a conservative printer wants an increased yield on his surplus, what does he do? And the answer is not, "Buy oil stocks." Many a printer could profit by following the plan outlined here, and his volume of business would grow, too

have the surplus funds of the printing organization invested in new machinery on the spot, where he could use it and watch it, than have money of the plant sunk in "some hole in the ground 'way down in Texas."

As a rule 6 per cent has generally been considered a fairly safe investment yield on surplus funds, but many 6 per cent securities, bonds and preferred stock, have turned sour. So, even as conservative as this yield is supposed to be, the element of risk is greater than the lay investor or the average business man not too thoroughly versed in finances is apt to expect in such a direction.

On the other hand, the actual yield on machinery installed in some plants has been computed to be around 25 per cent. Considering the amount of capital invested and the allocation of the profits of the printing plant to departments and equipment, some of the new machinery has been made to turn out profits far in excess of that of an unfamiliar investment. A foreign loan, for instance, paying from 4 to 8 per cent, usually offers no tangible security—nothing beyond the *intent* of the nation or state to pay; and financial records will reveal delinquencies of various sorts in this class of security no less than others even among the financially strongest and proudest sovereign states of the world.

Printing machinery acquired regularly and periodically with surplus funds in the printing plant above mentioned has not been idle. Each piece of machinery has been given an understudy with the arrival of new equipment at the plant. A battery of presses will have as its counterpart new equipment which guards it against breakdowns. Upon the new units there may be thrown extra work, and from time to time a piece is put into operation during the time when its prototype is laid up for repairs.

But as new machinery has been acquired at this rapidly growing plant, as if by magic new work has been secured to keep the plant busy. The printing of magazine after magazine has been acquired by this plant for the

houses specifically sponsoring their publication, as well as a large volume of commercial orders of every variety.

This printer feels convinced that he has had far better value for his surplus by investing it in new machinery over a period of years than by employing surplus funds in any other way. For one thing, his money has been safe, and appreciation and dividends have steadily come from the use of the machinery in turning out additional work at a good profit.

In writing down the depreciation of the building and equipment of the printing plant, an accounting office may often err in failing to take into consideration a fact which the keen printer may be willing to admit, that dilapidated and obsolete machinery is a hindrance and a detriment far beyond the percentage usually regarded as normal depreciation. Such machinery decreases the efficiency of the workers, cuts down production in the plant, and reduces the volume of orders that can be handled. In some instances, as where among the plant's customers there are shrewd business men with a knowledge of machinery, it vitiates the prestige of the plant, since it demonstrates to the business interests of the city upon which the printer depends for operation that the plant is not reasonably up to date.

In this gambling era, when there is hectic activity on the stock and bond exchanges and issues daily run wildly up and down the ticker-thermometer, the shrewd bankers and the conservative investment houses have all sent out warnings to individuals and companies with surplus funds to invest to beware of speculation, and not to give in to that impulse which seems to have seized the country to take too many chances with hard-earned increment. Speculation with surplus funds has reached almost unequaled proportions during the past year or two, and, ever striving after the will-o'-the-wisp of high returns, people have been quick to sacrifice safety of principal.

Extra machinery, new and improved equipment, surplus presses for the growing plant, have been felt to be at least one of the soundest species of investment. Ever under the watchful eye of the printer, such equipment takes care of the future needs and expansion of the plant and affords an immediate urge for stimulating an ever-larger production.

# PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

## Grain Appearing in Gelatin Dry Plates

J. E. Harrison, Los Angeles, has found that some gelatin dry plates show a curious grain during development. He sends a solio print with the strange pattern reticulated gelatin will give at times. He wants an opinion on the process and its commercial value.

The reticulation of gelatin in this manner through the use of astringents was noted by Paul Pretsch seventy-five years ago, and he made electrotypes from such grained-gelatin films, which were used in the printing press. The Pretsch principle is accidentally discovered periodically. Around fifty years ago Albert, Obernetter, and others learned to control this gelatin grain, and it has become the basis for all collotype printing.

## Our Primary Colors in Inks, and Why

S. R. G., Boston, finds, on studying a scientific work on color, that it does not accept the photomechanical workers' colors as the true primaries, and wants to know why.

The photoengravers' primary-color inks, which might be described as yellow minus red, magenta, and blue minus yellow or red, have been chosen since 1892, the days of William Kurtz, the first three-color halftone photoengraver. These are the only colored inks that cannot be made with mixtures of other pigments. Scientists develop their theories regarding colors with mixtures of colored lights. We do not print with colored lights but with mixtures of pigments, about which we have more practical knowledge than have scientists.

## Line and Halftone Collodion

"Employer," Atlanta, Georgia, sends a few proofs of halftones made in his shop, and wants to know why they are so "chalky."

By "chalky" he evidently means contrasty, with lack of detail in the highlights and shadows. This would be difficult to determine without seeing the photographer work and the way he handles diaphragms and chemicals. Still this might be said: Too many photographers use the same collodion for both line and halftone negatives, when the line collodion should

have an excess of iodids and halftone collodion should possess more bromid. A good line collodion is not suitable for halftone-negative making. Newspaper-halftone photographers use a line-negative collodion frequently for the reason that it gives them the contrasty halftone negatives most appropriate for newspaper printing. These negatives lack the modeling in both highlights and shadows complained about here. This may account for the trouble occurring in Atlanta.

## The Present and Future of Photoengraving

William Gamble read a paper before the International Congress of Photography recently held in England. His subject was: "The Present Position and Future Possibilities of Photoengraving." As usual his paper was most instructive to photomechanical workers. Briefly, some of the most striking points were these:

Photoengraving has reached a high degree of perfection, so that it hardly seems possible to improve on the processes employed. Processes have been standardized, and there is no marked inclination to depart from the well-grounded methods. Such departures as there have been relate to the mechanical side. The wet-collodion process still maintains a strong hold, in spite of the great improvements in process dry plates. Panchromatic dry plates have, however, superseded collodion emulsion for colorwork, in spite of the advantages of the latter process. Great progress has been made in the standardization of color filters. The trade is content to accept these standards and remedy deficiencies by handwork, such as fine etching. Attempts have been made to modify the screen, and a new grain screen seems promising. The highlight processes are the most hopeful improvement.

As to the future possibilities, unless some revolutionary change occurs the present great demand for photoengraving will continue for many years to come. New methods are required to speed up the mechanical part of the

process. Etching machines and electric etching are helpful. The formation of the etching resist is now better understood; new methods are being put forward, some enabling an image to be formed by projection from a lantern. Halftone still lacks the tones obtainable in collotype and rotogravure.

## Rough-Surfaced Photographs for Halftones

You told how to treat grainy-surfaced photographs with glycerin before making halftone negatives from them. I have tried it and find it works, though it is a messy treatment for photographs. I have often thought that if these rough-surfaced photographs were laid in a tray of clean water with a glass over them and halftone negatives made from them with a vertical camera the grain would not show. Did you ever hear of anyone using such a plan as this?—From J. C. B., Toronto.

Messrs. George and Robert Lewis, Lynn, Massachusetts, in U. S. patent No. 1,427,750, August 8, 1922, photograph rough-surfaced photographs while submerged in water. Instead of a copy board, on the printing-frame principle, they have a vertical water tank with a plate-glass front. The photograph is placed upright in this tank, when by a simple spring arrangement another sheet of glass presses the photograph in contact with the front glass. As they say in their patent, "this submergence in water eliminates any appearance of grain and roughness in the original photograph, accentuates the detail, and brings out better gradations, etc."

## A Photoengraver Who Knows How to Advertise

That was another brilliant stroke of Louis Flader's, editor of *The Photoengravers Bulletin*, in offering \$100 for the best story on "Achievement," the big book showing photoengraving accomplishment, of which Mr. Flader was also the editor. The prize was won by Carl F. Freilinger, West Coast Engraving Company, Portland, Oregon.

Mr. Freilinger simply told the story of how he offered six copies of "Achievement" as a traveling library to 1,250 prospects in the state of Oregon. Then he got out a de luxe booklet showing five pages of "Achieve-



ment," just to excite prospects' curiosity to see the big book itself. So many requests came in for the loan of "Achievement" that Mr. Freilinger was obliged to increase the number of copies from six to ten. In nine and one-half weeks 94 firms, institutions, or organizations had used this library, and the books are still circulating and will be for months to come. One result is that he has gained 117 new accounts, bringing him already \$4,766.91 in business for his reward.

All honor to Mr. Freilinger. He has shown photoengravers what this department has for years charged them with neglecting. They have at hand the facilities used by all other lines of business for advertising, and still they seldom take advantage of these aids. Mr. Freilinger has shown them how. His enterprise can at least be repeated in various other localities by photoengravers who seek more business.

### "The Pantone Post"

From Pantone Processes, Limited, London, have been received Nos. 1 and 2 of *The Pantone Post*. This publication is evidently intended to prove the claim that "Pantone prints on any paper." It is promised that this publication will show in each issue various cover stocks and three different kinds of text papers. In each issue are mentioned the names of the papers used, the photoengravers who made the pantones, and the makers of the press, rollers, and inks used. The publication consists of twelve pages and cover. The titles of the three articles in the first number are: "What is Pantone?" "Pantone Explained," and "Advantages of Pantone." In the second issue the leading article explains as follows why pantone illustrations printed on rough-surfaced papers are liable not to appear pleasing at first:

For many years coated papers have been an integral part of halftone printing. Indeed, the tendency of the papermaking industry has been very definitely towards improving surfaces in order to accommodate halftone, letterpress, or relief blocks. Consequently here and there we find a buyer of printed matter inclined to demand from pantone proofs, on unsurfaced papers, the brilliance which is of course only imparted to illustrations by the coated paper itself. Any departure from that type of brilliance is at once inclined to startle such a buyer into thinking that either the pantone block or the pantone printing is not what it should be. Actually, pantone blocks proofed on coated surfaces are indistinguishable from ordinary letterpress blocks. But the very object of pantone printing is to get away from mirror-like surfaces which impart an artificial appearance to the picture. . . . It is merely a question of making oneself at home with antique papers after being accustomed to coated papers.

Any readers inquiring about pantone may address the American office, which is located at 70 Fifth Avenue, New York city.

### Gradation-Rendering by Halftone Processes

Prof. A. J. Bull's paper before the International Congress of Photography dwelt on "Tone-Rendering by Halftone Processes." Some of the high spots in this paper are as follows, and to many of them our practical halftone photographers will not agree:

(1) Halftone negatives made under conditions of constant aperture ratio and with constant screen distance are constant in character, and the exposure, when these conditions are maintained, does not vary. (2) The "flash" exposure to white paper is necessary on both wet and dry plates, to give a rendering of the darker tones, though it need not be made with a stop smaller than that used for the shadow exposure, even if no highlight exposure is employed. (3) No difference in the rendering of tone values due to the employment of stops of different shapes has yet been detected with certainty. (4) The increase of screen distance when using a single stop gives a negative in which both the lightest and the darkest tones are considerably distorted. (5) The common practice of employing both highlight and shadow exposures can be made to give a good rendering of the middle tones for planographic printing, but under these conditions both the lightest and darkest tones are flattened. (6) In handling etched-halftone work further changes of tone are produced by the etching, the middle tones being lightened and the lighter tones tending to run together as white, but the exact changes which take place due to this cause have yet to be investigated in detail.

### "Sadag" in This Country

Our readers who recall the exhibits of "Sadag," rotogravure in colors, shown in *THE INLAND PRINTER* for October, 1925, page 57, and December, 1926, page 409, will be interested in knowing that the Osborne Chromatic Gravure Company of East Orange, New Jersey, has introduced into this country the printing methods used by "Sadag." The writer was invited to visit this plant, and found it in an ideal situation, in a residence section, out of the zone of factory smoke and dirt. Andrew G. Osborne and Edmund B. Osborne, founders of this American company, are sons of the late Edmund B. Osborne, founder of the Osborne Company and president of the American Colortype Company, and know the value of clean air for colorwork.

In the 28,000 square feet of space at their disposal in a modern factory building, they have installed the most

up-to-date apparatus and machinery to produce rotogravure in colors. Four presses are already at work and a "tandem" press is being assembled. "The purpose of the plant," Mr. Osborne says, "is to do rotogravure printing in colors and black right, as it is now done in Switzerland and France." It required nearly a generation for Mr. Thevoz to bring "Sadag" to its present state of perfection in Europe; it is interesting to note that the Osborne Chromatic Gravure Company is in operation here already.

## Notes on Offset

### Another Halftone Screen

A. R. Trist, in British Patent No. 286,340, April 25, 1928, has shown how to make halftone screens, either in lines or dots, having gradations from opacity to transparency in each line or dot. These are the kind of screens that Dr. Herbert E. Ives has said would be an improvement on our present entirely opaque screens. Mr. Trist's method of making these screens will be found most ingenious and can only be understood by reading his patent. He can make screens with dots having a transparent center or with dots having the greatest intensity in the center. These screens may be made on celluloid five one-thousandths or ten one-thousandths of an inch thick, and can be used either in contact with a dry plate in the camera or between a continuous-tone negative and a sensitized plate in the printing frame. In either case they should be of great service to the offset printer.

### Offset Printing From Stones and Plates

To those looking for a technical book on offset printing the third edition of this book by Charles Harrap is recommended. It consists of over three hundred pages, divided into twenty-one chapters, is well illustrated, and has a four-page index that makes it a good book of reference for the printer. As usual, the work is of little help to the photomechanical worker, for in England as well as in all countries shop secrets regarding the application of photography to planography still prevail. Chapter XIV contains notes on the chemicals used, while Chapter XVII treats briefly of photography on zinc through the use of bichromatized albumen. The well-known Vandyke process is also described. The price of Harrap's "Offset Printing From Stones and Plates" is five dollars, plus postage, and it may be secured through The Inland Printer Company.

# SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled, and marked "For Criticism." Replies can not be made by mail.

MERCANTILE PRINTING & ADVERTISING COMPANY, Seattle.—Your blotter, on which a thick band in green with rules in black just above appears across the bottom, with dollar marks at each side of the type, is original and decidedly effective. The envelope on which the name appears across the bottom and the other lesser specimens are of similar quality. Although the green is a little warm, inclining too far toward yellow, and there is not sufficient space between the two lines, your letterhead is attractive. Incidentally, however, the ornament is placed a little too far below the main group of type in the heading to be pleasing.

SIDNEY S. SALTIEL, Philadelphia.—Most of the specimens you submit are interesting and effective in layout. The card for St. Patrick's Dance, printed in deep green on green stock, and the cover of the program and menu booklet for the P. R. T. Baseball League's annual dinner are outstanding. Although colors are not as satisfactory as they might be in one or two cases, none of the specimens is poor. Ornamentation is used rather excessively, particularly on the menu for the Annual Mid-Winter Dinner of the P. R. T., of which several printings, in different color combinations, were submitted. It is usually a bad practice to print any large portion of a design in red, particularly where small type matter is to appear in that color. Despite its display strength, due to the contrast it provides, red is relatively weak in tone value. This is evident on one of the menus. We suggest that the acorn ornaments used as dashes in the heading should be eliminated since they are weak as dashes and because they spoil the design disagreeably. An em dash of one-point rule would be much more satisfactory. The hand-lettered word "Menu" is illegible and the ornamentation alongside it is unattractive. Furthermore, these do not harmonize with other features in the design. Of the three menus, the one in lavender and green on Sunburst stock is most satisfactory, although the one with the "bled" border in orange is also rather attractive.

McKinley Junior High School, Los Angeles.—We commend the "Purple and Gold," your annual, especially considering that all the work was done by eighth and ninth grade boys. Although it would be better if the lettering were of better style and less crudely drawn, the cover in a general sense is unusually striking. However, the style harmonizes to a certain extent with the modernistic masthead and the sectional title pages. The type in which the text is set is legible, but a newspaper style, hence hardly suitable for good book work. Spacing between words is

often too wide, also uneven in places. This could and should have been avoided. We notice, furthermore, that in the matter relating to members of the faculty the first part of the group is usually leaded while lines near the end are solid. This is very bad. The text relating to members of the classes appears very solid. Since there is considerable marginal space between the type and the cuts adjacent, the lines could have been longer, in which case, there would be fewer lines and one- or two-point leads could be added. You made a mistake in the selection of paper for mounting the photographs; because of its pronounced figure this stock detracts from and subordinates the portraits, which, in addition, are too small. Presswork is quite good; in fact, remarkably fine for student work. While some

individual spaces are interesting and attractive, the advertisements are not satisfactory because so many borders and type faces are used, seven or eight styles being found on a single page. The fact that the different faces are of unrelated design and form results in a lack of harmony that is decidedly unpleasant in some places. In others the borders are too ornate and prominent; plain light-face rules would have been much more satisfactory. If, in addition, the same style of type were used for the major display throughout all the advertisements a much better effect would have resulted.

HOWARD N. KING, York, Pennsylvania.—Specimens in your latest neat portfolio are of the very best quality; they indicate your ability and facilities for doing high-grade work in a thoroughly satisfactory way. The program book for the Acorn Club, printed in silver and composition embossed on a strong green-colored stock, is probably the most attractive item in the portfolio. Typography throughout is high grade, of course, but the color combination of the cover is the outstanding feature.

ELM VOCATIONAL SCHOOL, Buffalo, New York.—A number of interesting features are embodied in "The Craftsman," a yearbook for the department of printing. There are some unusually striking pages, the title and contents pages being decidedly effective, although the fact that some of the lines of the latter are so short is detrimental. The grouping of halftones is exceptionally good, while the lineoleum-block work is high grade. Spacing is too wide between words on a number of pages, as, for instance, page 6, where the measure is quite narrow. Avoid too short lines; they mean difficult composition and bad spacing unless the copy is altered after the original set-up is made. We regret the use of bold face for page 15. Although the general effect is not bad, the page is not legible because the type is bold, the size is small, and the page is crowded in consequence of the use of the decorative head and tail pieces, which, however, are attractive. Crowding is also evident on page 32; the fact that the lines at the bottom are much longer than those at the top creates an unbalanced effect that is very unsatisfactory. On the whole, however, the book is well gotten up; the presswork is fine and, as student work, we consider it highly commendable throughout.

THE BARON DE HIRSCH TRADE SCHOOL, New York city.—Your specimens are representative of the best grade of school work; some of them, in fact, are unusually attractive. The poster, "Young Men, Put Skill Behind Your Blow," could easily have been made much more effective.

In the beginning God created the heaven and the earth. And the earth was without form and void. And God said, "Let there be Light," and there was light. Moses in the wilderness was given the Law that is the foundation of all laws. Came one saying, "Neither do men light a candle and put it under a bushel, but on a candlestick; and it giveth light to all that are in the house." Many centuries of groping in the dark; then Johann Gutenberg lighted a taper that was destined to grow into a mighty illumination through the ages. The representatives of a great people met and agreed "That all men are created equal; that they are endowed with certain inalienable rights." Poor Richard, in his inimitable way, advised "Be ashamed to catch yourself idle." Said the immortal Lincoln, "No country can continue half slave and half free." A company of men from out of a great industry, which is at once a trade, a service, a profession, and the art preservative of all arts, formed a club and set as a beacon before their faces "Share Your Knowledge." So makes the world toward that great day when the nations shall walk in the light.

Reproducer in the Craftsman's emblem from the pen of Elmer D. Miller, entering President of the New England Club of Printing House Calligraphers. Designed and printed by J. Van Cuyper, of the Allen Press.

Impressive broadside, the original of which is 12 by 18 inches, designed and printed in black and red on India-tint wove stock by the Aldus Press, Los Angeles.



# ETCHINGS for July, 1928 in which we discuss DESIGN

A house-organ cover that is quite different, also forceful, the original being in black and light olive on white. By Gatchel & Manning, photoengravers, Philadelphia.

The heading would be much better if the word "Your" were in the third line with "Blow." As the second and third lines would then be shorter than the more important first line, which is in considerably larger type, the contour of the group—an inverted pyramid—would be much more satisfactory. Spacing of lines and groups is quite bad in the lower part, there being an excessive amount below the word "Free" and too little above the line "Learn a Trade," as well as between lines throughout the remainder of the design, particularly around the signature. We can see no reason why the inner panel in red should have been made so short in relation to the outer border; there are only three or four pieces of margin at the sides and the top, whereas there is an inch and a half at the bottom. If the red inner panel were deeper—in which case the whole effect would be better because it would be in proportion to the outside panel in black—there would be space for opening up the lines where crowding is evident, also for allowing a little more space above and below the illustration, where it is badly needed. The display card set in Bodoni is quite attractive in a general way, but the brackets detract somewhat from the word "The" as does the underscoring below the line "Baron de Hirsch Trade School." Since the line is already the largest in the design, underscoring was not necessary. The space saved through the elimination of this rule if placed at the top would improve the page considerably. Although we do not like the Vanity italic initial, particularly when used in connection with such an unrelated style of type as Bookman, the leaflet on which this combination is employed is well composed, as is also the folder entitled "The History and Object of the Baron de Hirsch Trade School." The inside pages of the latter are not

altogether satisfactory in view of the fact that the page margins are uneven, particularly inside the border. There is considerably more space at top and bottom than along the sides. Presswork is high grade, in fact, the very best feature of the work.

## AN EXPERT OPINION



ERHAPS you saw, either in the *Alderfer* or the *Masonic News*, the advertisement reproduced on the inside of this folder.

Mr. Frank O. Sullivan, writing in the *Inland Printer*, says that in our offset department, "our success has been remarkable." Others have gone even further and called it "the most highly developed offset department in Detroit."

And when you consider that this is supplemented by letterpress printing of long-standing reputation, combined with Creative Art, Layout, and Typographical Departments, you can appreciate our facilities for producing really unusual printed sales literature, and at a reasonable cost.

The specialists in our organization are always glad to render any assistance that you may desire in the preparation of copy, illustrations, typography, selection of paper, etc. We will relieve you entirely of all these details and submit finished dummies for your approval.

Please accept our cordial invitation to visit our offices, where you will find a room with every helpful convenience at your disposal.

JOHN BORNMAN & SON

Printers and more  
at one and same  
place

The "bled" border continues effective, as this circular of John Bornman & Son, Detroit, demonstrates.



JULY, 1928

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Monthly calendar of the Typographic Service Company, Los Angeles, the 9 by 12 inch original of which, printed in red and blue on white, is quite impressive.

WALKER & COMPANY, Detroit, Michigan.—The brochure, "A New Spirit Is in the Air," is remarkably striking, also consistently modernistic in art, colors, and typography. While the decorative details printed in numerous bright colors are not pleasant to look at they make one look; the effect is, indeed, quite forceful. We feel that an equivalent amount of color applied to a more dignified and conservative style of decoration and illustration would be equally effective and are sure the result would be much more acceptable to the majority of people. We must commend you, however, for having achieved the more or less bizarre modernistic style of work in a very effective way.

HOWARD VAN SCIVER, Jacksonville, Florida.—All your specimens are unusually good in arrangement and display. However, type faces in some cases, and particularly the extended Cheltenham Bold, are not so satisfactory. Colors and ornament are effectively used; in fact, the only feature about the work itself that calls for adverse comment is the spacing between lines, which is often entirely too close. This fault is particularly noticeable throughout the proof envelope, on the letterhead for the Jacksonville Printing Company, and, to a lesser extent, the interesting card for the Rustic Inn gift shop, which is printed in green on green card stock.

JOHN J. WILDI, Columbus, Ohio.—Most of your specimens are of unusually high grade. Layout is interesting and the type faces used impart an effect of distinction that makes them stand out and appear unusual. The Nicolas Cochin is particularly good in this respect. We cannot see anything attractive in the use of Broadway type for the main display of the folder, "News of Importance to Prospective Home Builders," in connection with the standard conventional



# PRESS IM PRESSIONS



JULY · 1928

Cover of employes' publication, the University of Chicago Press. Original in black and dark brown on light brown paper.

types used for the other display and text. An overnight idea, a passing fad, cannot upset what millions throughout the ages have sifted out as being the essentials of beauty. Colors are used to good effect and are quite harmonious in relation to the colors of stock.

KEYSTONE PRINTING COMPANY, San Francisco.—The folder, "Come to the Valley of the Moon," is unusually fine. Layout is interesting, typography is good, and the colors and presswork are as fine as it is possible to make them.

TILMAN FARROW, Indianapolis.—The folder for Hibben, Hollweg & Company is interesting and attractive. Because of the open space left on the first page for filling in the name, the folder being arranged for use with window envelopes, and the cut, the lines of type are too closely spaced.

MITCHELL SHAPIRO, Philadelphia.—Except in one or two cases, the specimens you submit are interesting and unusual in layout; in fact, quite effective. An exception is the Olga Neville letterhead, which is not attractive because of the lack of harmony between the several styles of type used. It would be difficult to select three type faces so utterly out of key as the Broadway, the Cursive, and the Old English letter. The effort to achieve a modernistic atmosphere fails because of the introduction of the last two faces named. The design becomes mongrel—a mixture of styles. Lines are rather too closely crowded in the text

group of the announcement for Shapiro, Cott & Company, and although the same is true of the letterhead for Earle A. Buckley it is one of the best items in the lot, in fact quite unusual.

HAL MARCHBANKS, New York city.—All three items, the Brookdale linen-bond calendar, and the folders for the New York Edison Company and Karagheusian, the rug manufacturer, are outstanding. The effect produced by the water-color inks on the item for the Edison company is exceptionally good; the other two are outstanding examples of the better-grade modernistic typography. Presswork, also, is excellent.

At last nature came to our rescue. The heavy snows of last winter marooned the inhabitants of this village and forced them to reveal their location to the world. It is now established that Detour is located right here in Michigan.

AMBITION  
THAT LAUGHS  
AT LIFE'S LABORS  
IS AN HERITAGE  
GREATER THAN  
MUCH GOLD

Time is a flaming crucible in which our ambitions are tested. Only those aspirations are sound which survive the withering fires of the furnace of time.

As a child, our ambition was to be a bus driver. We longed for the day when we should drive that glorified, horsedrawn packing case on wheels which met the 4:45 train every day to pick up garishly dressed drummers and deposit them in front of the old Colonial Hotel. Time and Henry Ford conspired to rob us of that ambition.

Years passed and again we became obsessed with an ambition. This time, it was to get into the printing business for ourselves. Some sixteen years ago, we took the plunge, although it is not recorded that the waves from our displacement wrecked any of the barks already a-sail upon the vast sea of printer's ink. Indeed, in retrospect we see that few knew we had entered the swim.

Be that as it may, accompanying this desire to enter business was a twin ambition to produce the best of the printer's art. We visualized as a goal, the production of masterpieces of printing. That this ambition was sound is proved by the fact that it still survives and guides us today as we hover upon the brink of greater achievements.

Much water has passed under the bridge since that day nearly seventeen years ago when we stood in our little one roomed plant, lord and master of a small hand powered printing press. Youth has grown to manhood and the little printing press has gone we know not whither.

But still the ambition survives and resulted last year in the building and opening of an unusual plant, devoted in its entirety to the art of printing and the production of advertising literature of exceptional merit.

— 13 —

Unusual treatment for headings. From the new house-organ of the Berghoff Printing Company, Milwaukee, appropriately named "Berghoff Brew."

MACHINE COMPOSITION COMPANY, Boston.—Your circular, "You, Too, Will Achieve Typographic Distinction," is impressive in appearance and quite modernistic. It cannot be called attractive because the type faces do not harmonize. With display in Broadway and one of the several Cursives now quite widely used and the text in Garamont, a standard roman, it is wholly lacking in consistency. As already stated, its merit lies in its strong attention value, which, however, leaves a sour taste.

GRIT PRINTING COMPANY, Wichita, Kansas.—The booklet for the Rotary Club of Wichita is unusually interesting in all respects. The line illustrations, which function as ornamentation, too—and which feature clouds in blue, with airplanes in black over a buff tint—are unusually effective. Where initials appear, however, there is far too much white space around them. Presswork is remarkably fine.

Hopkinton Leader, Hopkinton, Iowa.—Your blotter featured by circles, one red, one yellow, and one green, and in which the word "Stop," "Caution," and "Go," respectively appear, is striking in its general layout. The use of those words set in bold face to open paragraphs of the text, a strong advertisement on your printing, is effective and appropriate, a good tie-up. If a better style of type had been used for the text and the red and yellow inks were cleaner, the item would be unusually effective.

## WEDGE your way IN

### A little at a time

Tall your story to the people who can use your product. Pick out the four or five best points about your product or service and put each of them into a folder or booklet. Then send these one at a time to your prospects. Enclose a return card to make it easy to reply. Make each piece as attractive as you can. Let a good printer help you with his expert knowledge of paper, type and ink plus a varied experience gained in helping many kinds of business grow through the use of good printing. This then is the third message from the modern print shop of

JUST as a wedge, this at the edge, enters the log slowly at first, then finally splits it sunder, so your sales message can gradually penetrate opposition or indifference and turn prospects into customers.

THE VERWEY PRINTING COMPANY

This folder spread demonstrates ingenuity, also to what extent the desire for effect may lead one from first principles. One of a series of folders by the Verwey Printing Company, Rochester, New York. Original in black and red on yellow stock.

## co-operation, Jr.

A monthly blotter to help you soak up ideas  
Published by **SPEAKER-HINES PRINTING CO.**  
154-164 Larned Street East, DETROIT, MICH.



### Stationery Short-Cuts

**C**OLLECTION letters printed on billheads cut collection costs by increasing returns. Statements on yellow or red bond are not overlooked when bills come up for payment.

Placing the letterhead at foot of sheet instead of at the top allows the reader to start at once with the letter and promotes attention.

Making statements 4 x 9 to fit No. 10 outlook envelopes saves paper and time.

Wide—"Don't you think this is a duck of a hat?"  
Narrow—"Yes, but I'd prefer a duck with a smaller hat."



### How Styles Change

**S**OME concerns still use the same kind of printing they did when automobilists wore goggles. Styles have changed in printing like everything else. Therefore, it is not always wise to duplicate old forms. If you appreciate newness, freshness, modernity, you will see the value in using the late type faces, new ink colors, and original paper stocks which we have awaiting your selection.

**Multiply profits by mailing more advertising  
Send us your next Printing Order  
Ten Trunk Lines - Randolph 5320**

### Gold!

**T**HERE would be very little gold found if prospectors were like the advertisers who make one mailing and quit. There is gold in every prospect list for the advertiser who keeps digging.



First-class concerns do not tolerate second-class printing.

### What Size Booklet?

**W**hat size paper costs, use standard sizes that cut to advantage, such as 25 x 38, 26 x 29, 28 x 42, 28 x 44, 30 1/2 x 41, 32 x 44, 33 x 46. From these sizes the following 8, 16, or 32-page booklets can be cut without waste:

24 x 34	5 x 9 1/2	4 1/2 x 6 7/8
34 x 5 1/2	5 x 9 1/2	5 1/2 x 10 1/2
3 x 6	4 1/2 x 7 1/2	6 x 9 1/2
3 1/2 x 5 1/2	5 1/2 x 6 1/2	6 1/2 x 9 1/2
3 1/2 x 7	4 1/2 x 8	7 1/2 x 10 1/2
4 1/2 x 7	5 1/2 x 7 1/2	8 x 11 1/2
3 1/2 x 7 1/2	5 1/2 x 7 1/2	9 1/2 x 12 1/2

If you are planning a booklet or folder, tell us the size and we will send you large size sheets to work with so you can't go wrong.

1928	AUGUST						1928
SUN	MON	TUE	WED	THU	FRI	SAT	
			1	2	3	4	
5	6	7	8	9	10	11	
12	13	14	15	16	17	18	
19	20	21	22	23	24	25	
26	27	28	29	30	31		

If it contains interesting text and is well designed, like this one of the **Speaker-Hines Printing Company, Detroit**, the blotter house-organ is a resultful medium. For the printer who wants low-cost publicity, it is excellent.

**ARTHUR MOLDENHAUER, Chicago.**—The cover of your book, "A Complete Modern Printing Plant Built on Confidence," is unusually neat and attractive, although the rather small and light type on the cover embossed in gold does not stand out as well as we think it should. Attractiveness in the general effect, however, compensates. While the layout of the inside pages is quite satisfactory and your advertisement at the end is impressive, the exceptional letter-spacing of the subheads makes them too weak. Slight letter-spacing would not have been improper, but we would prefer the lines shorter, so, without letter-spacing, the subheads would have more body. The same criticism applies to the running head and the flourishes underneath which we do not like. In view of the unusually light tone of the type, the initial in black over a green tint block is too strong; in fact, considering the lightness of the other decoration referred to we feel a stronger green should have been used and the initial printed in just the one color—green—not black over green. A much stronger green would not be as strong as the black over the light green, which, as stated, is too light for other details. The center spread is effective; despite the points we have made against it, in fact, the book as a whole rates high. It should prove good publicity.

**HILLSBORO PRINTING COMPANY, Tampa, Florida.**—All three issues of the **Tampa Tattler** are praiseworthy; Numbers 21 and 28 are of unusual layout and effective, and Number 25 is distinguished by a high grade of typography,

especially on the inside pages. While the front is of an interesting old-time style, reflecting early printing with wood cuts and rules in color between all lines, it is weakened somewhat by the strength of the brown used for printing the rules, which detract considerably from the type. Except for the extreme tone weakness of the yellow, noticeable particularly on the front page where the rules are thin, we would char-

acterize Number 21 the best of the three, at least from a publicity standpoint. We confess a particular personal preference for some of its features, and that this preference is a matter of taste, not governed by any principles or laws. While, as stated, Number 28 is interesting in layout and strong in attention value, it is weakened materially by the fact that the three lines of the title on the front page increase in length from top to bottom, thereby giving the design an unbalanced effect. The Parsons capitals, furthermore, do not harmonize with the Cloister Bold. Both the inside spread and the back page are effective, although the appearance would be better if the purple were a little brighter. It provides such a slight contrast in tone value to the brown that the effect of two colors being used is hardly apparent.

**PARAGON PRESS, Montgomery, Alabama.**—"The Silver Anniversary," a booklet, makes an excellent first general impression, yet small details mar the effect somewhat when it is more critically considered. The lettering on the cover is amateurish; if the drawing of the different characters were better the appearance of the page would be enhanced considerably, although the style is scarcely dignified enough. The title page is weakened through the position of the ornament, which, furthermore, should be part of the upper group. In that case, of course, it ought to be smaller; its width should not be greater than the length of the third line in the main title group. Presswork is the best feature of the work, halftones as well as type being beautifully printed. The general effect is enhanced by the fact that the sheets were roughed after they were printed. Type is attractive and readable, and the actual composition is high grade, too. Margins are bad, however, the front being narrower than the back, the reverse of what should be the case.

**F. H. MUELLER, Chicago.**—While we do not like the combination of block letter, used for the address line, and Old English,

in which the name is exceptionally well lettered, your business card is high grade. Arrangement, decoration, colors, and stock combine in creating an effect that is unusual and attractive.

**THE PITTSBURGH PHOTO-ENGRAVING COMPANY, Pittsburgh.**—The specimens of direct mail which you designed and engraved for the Freehold Real Estate Company are high class in every particular. Attractive decorative papers, fine

## Down!

## Down!

## Down!

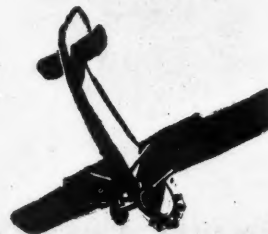
### ... Do Your Sales Take a Nose Dive in Summer?

Does the profit dwindle away as your volume pursues a steady downward course? Direct Advertising has proven itself the best stimulant for cold prospects in warm weather. Blotters, booklets and the like will keep your sales up and help you avoid the summer slump that plays such havoc with your business.

## THE FISKE PRESS

### Finer Printing

28 SO. MAIN ST. TELEPHONE 5-2346  
JACKSONVILLE, FLORIDA



The original of this blotter was in blue, white curling lines indicating the downward course of the plane. The blue is lost, so the white lines do not show and must be imagined. From the **Fiske Press, Jacksonville, Florida.**



1928 JULY 1928						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

**STOP** a moment and invoice your printing supplies. If there is anything you need—Letterheads, Envelopes, Statements, anything in printing now is a good time to place the order.

**CAUTION**—Don't wait till you are all out, and then cuss the busy printer for delay. Do it now and have your order on file.

**GO** to the phone and call up the **Leader** office and a representative will call on you in a jiffy.

## The Hopkinton Leader

WILL S. BEELS, Publisher  
Makers of Good Printing

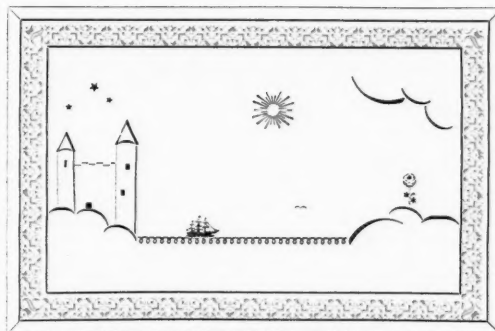
"Stop and Go" signs are frequent in cards and blotters, but it has remained for this newspaper to make a definite tie-up between them and the text. In the original the "Caution" circle was in yellow and the "Go" sign in green.

typography, and excellent presswork suggest real quality and create the impression that the subdivision advertised is a highly restricted one. We see no way in which any of the items might be improved; in fact, not only consider them effective publicity but decidedly beautiful examples of printing.

ALFRED B. KENNEDY, Oakland, California.—All your specimens are of the very best grade in every respect. The outstanding items are the several issues of the house-organ, "Caterpillar." Makeup is snappy and interesting; the outlining, unusual shaping, and vignetting of the cuts to obviate the uninteresting squared effect and their placing is responsible for much of the effectiveness of the various pages. Typography is high grade, too, and the presswork is beyond reproach. The brief copy is handled in a graphic way and in connection with effective illustration gets the message over impressively in jig time. Covers are striking in design and remarkably well printed in four-color process. "Sales Promotion," your house-organ, is likewise interesting, the March issue being unusually fine. Page makeup, as in the case of the "Caterpillar," is decidedly informal, effective, and alive with interest. The small booklet, "The Enlightened Path," is one of the finest jobs of presswork we have seen in a long time. Even your package label, an item that most printers consider of little consequence, is designed and printed in such a way as to be impressive and suggest a high-grade concern.

HAMILTON PRESS, New York city.—The cover of your August house-organ, "The Hamiltonian," is interesting and unusual, and we would reproduce it if the blue could be photographed. There is real originality in this design; it stands out and commands attention. Inside pages are in a dignified, readable, and simple style which will please most recipients of the magazine because they are clean-looking and readable. The front margins are a little too small, but the booklet is punched for loose-leaf binding and when bound, of course, some of the excessive back margin would be taken up.

SAMUEL E. LESSER, Philadelphia.—To our way of thinking the specimens in your latest package are the best, all points considered, of any you have ever sent us. There is restraint in the use of ornamentation which has not always



SOON THERE WILL BE ANOTHER MUSE. Printing is being lifted out of its craft-class into the higher level of art. To be sure, the men who have been doing the lifting have not ventured to call this new level—art; they deny such presumption. Nevertheless, the proof is overwhelming and conclusive; for now we have critics of printing.

For many years a part of the public has been buying books, not for their literary content, not for their value as rare editions, but solely for their physical appearance. Until recently, these enthusiasts were allowed to pursue their outlandish hobby undisturbed. They did their choosing indiscriminately. There were no signposts for their guidance. No canons of taste. No rules! No one to point out the good from the bad. The customers were being fooled; they were actually selecting books according to their own tastes and enthusiasms. Obviously, something needed to be done.

Something has been done. The critics are functioning furiously. New books are being subjected to grave and scientific critical analysis. They are being condemned or praised according to the percentage of beauty remaining in the rector at the end of the process. There are even factions among the critics and 'schools' of printing.

And we, as printers, not artists, register a mild protest. We have built up a clientele, and enjoyed ourselves thoroughly while doing so. We have even reached the point where our unsuspecting public is pleased with most of what we offer them. But now our little game has been exposed—and we face the necessity of becoming artists and pleasing the critics. We infinitely prefer to continue to fool the public and to please ourselves.

*The Members of the Grabhorn Press*

## Readability

This is Number One of a series of five little folders explaining the five elements of good typography. Write for the other folders if you are interested.

Simple ornament suggesting bookbinding distinguishes this folder. Stuffer by Edwin H. Stuart, Incorporated, Pittsburgh.

This reproduction of a folder by the eminent coast typographers, the Grabhorn brothers, is shown more because of its content, an interesting slant on a much-discussed topic, than because of any typographic distinction. Read it. The illustration is made up from type ornaments or drawn to look as if it were.

characterized your work, and more attention, it seems, is paid to the display of the type, in consequence of which the work has more punch. It is neat and readable-looking, too; in fact, rates among the best that we receive.

LEO GULLY, Boston, Massachusetts.—We consider that you have done a good job on the cover for THE INLAND PRINTER. The layout of the copy is orderly, neat, and effective, and the border is unusually good. Our only serious objection to the design is that the words "The Inland Printer" are too weak and the style of lettering is not pleasing, although it might be developed quite satisfactorily. You indicate unusual judgment in determining display values, and have a good sense of balance in your arrangement, remarkable, we think, in view of the fact that you have had only two years' experience. If we were using typographical covers we would be inclined to make one or two minor changes, as mentioned, and use your design.

SMITH PRINTING HOUSE, Vineland, New Jersey.—Although the orange is too weak for the line "The Third Voyage" on the cover, your house-organ for June is full of interest. Layout is effective and though the types used are not

the best they are quite expertly handled. The gold does not show to good advantage over the blue and the blue in turn is too weak for printing the type matter of the item, "May-Dew Cosmetics." The effect is not altogether unpleasant, however. The type is hard to read in the small size used, especially as printed in pale blue, while the rules across the top and bottom, printed in gold, stand out more prominently than the type, which is something they should not do. The type should be first in prominence. We consider the rule and ornament at the bottom of the type group too much on the otherwise striking "Optimist" card, and that one or the other should be eliminated, preferably the ornament.

STAHL & KROHNE, Chicago.—Your letterhead is satisfactory in arrangement and display, and on the whole reflects the modernistic idea quite effectively. We regret modernism as applied to typography seems to scoff at harmony and to permit the association of type faces so unrelated as the Script used and Nubian. There is nothing whatever in common between these styles. Lines in the narrower group are spaced too closely, particularly those of the address.



HOTEL GIBSON, Cincinnati.—The items that you submit are excellent in every respect; in fact, we do not recall having seen better work from a hotel print shop. The folders, "I Know Where to Take Her," are especially fine; they make a very effective first impression without being seriously objectionable to good taste, something unusual when the note is modernistic. Presswork and colors are invariably good.

PRESTON LEE PICKENS, Memphis, Tennessee.—You exercise good judgment in selection of points for display and give them good contrast. You sacrifice much, however, when you combine type faces so inharmonious as the Post or Plymouth bold and the Engravers Old English as on the card headed "Advertising." Letter-spacing the name line set in the Old English is very bad. This style of letter is effective only when

spread, where an unusual layout and handling of the text matter gives it a punch, being unusually impressive. The tone value of the illustrations and the strength of the nameplate made the use of bold type and the lettering quite proper. In consequence of its consistency throughout, it is high grade. The only serious fault is that the color in which the background for the initial on the first page is printed seems



THE TAYLOR PRESS  
DESIGNING ILLUSTRATING ENGRAVING  
PRINTING BINDING  
596 ATLANTIC AVENUE BOSTON  
TELEPHONE LIBERTY 3195

*The nameplate on this fine letterhead of the Taylor Press, Boston, is unusually good.*

COMMONWEALTH EDISON COMPANY, Chicago.—"Comfort, Beauty, Convenience," a folder, and the smaller items submitted along with it are high grade. Design and layout of the item named are unusually effective, and the presswork on all the specimens is excellent.

ALLING & CORY COMPANY, Pittsburgh.—Your booklet, "Twenty-five Years," is very fine. The typography is beautiful and the type is readable; in fact, the only fault we have to find is that the back margins are almost as wide as those at the front, therefore, too wide. Some of the halftones appear filled up in the highlights, for instance, the collars in the portrait cuts, particularly noticeable on the one of Joseph Alling, appearing on page 21. Of course, the halftone may have been too shallow and the pressman blameless.

SERVICE ENGRAVING COMPANY, San Antonio, Texas.—Your blotter, "Craftsmanship," is certainly fine. The drawing is in a pleasing technic and the plates are exceptionally well made. Colors are pleasing and impressive; in fact, the item is wholly unusual and outstanding.

E. F. GLATTHAAR, Cincinnati.—The pages you submit, mostly from the house-organ of your firm, are very good, although the lines of text in the advertisement, "Copy Plus," are too closely spaced. They look solid and are rather hard to read. The ornament at the ends of the word "Trimings" on the title page of the Neider company's catalog distract the attention; the design would have been better if the word "and" were placed on the second of the three lines of the main title. The first line would then dominate the other two, and also create a more pleasing shape, while the need for ornaments to lengthen or square up the lines would not be felt. When the top and bottom lines of a group of three or more are full measure, the same width, and intervening lines are considerably shorter, an awkward contour results. More space could be placed between these lines, also between the italic lines of the group just below. Margins at the bottom are too small in relation to those along the sides. Be careful, particularly, as to line spacing; you have a tendency to crowd lines, setting the type solid in many cases where one- or two-point leads are desirable if not imperative.

the solid black tone of the type itself is maintained in the composition by close spacing of words, lines and groups. Old English type should never be letter-spaced. The folder, "The Answer Is Direct-Mail Advertising," is unusually effective in display and the bold-face type is not only not objectionable but even desirable, considering the small amount of copy and the rather dark tone of the blue stock. All in all, the item hangs together in a very satisfactory way and, as stated, is impressive.

STRANGE PRINTING COMPANY, Miami, Florida.—"The Only One Best," a folder for the Allen Manufacturing Company, is striking, the inside

too weak. If a rule in black appeared outside the ornament the effect would be much more satisfactory.

OSCAR BARNHART, Flint, Michigan.—We think the Wigle announcement is a very handsome piece of work, impressive, too. With one slight exception the workmanship is of the very best order, and the paper, too, is suitable. The exception is the initial, which is too weak in relation to the size and strength of the type. It does not align with the bottom of the last line alongside as it should, and this creates an unpleasant variation in the amount of white space around the initial. In addition, remember, there should be more than one line of type under an initial.

R. R. SMITH, Philadelphia.—The reverse side of the government postal on which Geutings' private sale of July 25 is announced is strong in attention value, but it is not pleasing typographically. The type faces do not harmonize, and, in addition, the handling of the main line in the form of a semi-circle and the relatively large size of the date line resulted in crowding the text matter. Because of the change from the regulation straight line, setting the top display in circular form has considerable attention value. The folder on sports wear is remarkably effective, the illustrations in the form of half a triangle being very unusual, while the August blotter, "Geutings' Final Sale," on which the letters for these words are scattered here and there, is interesting and effective. Inasmuch as the message itself, in a reverse panel, set slantwise, is in a readable style of lettering, we feel it is very satisfactory for the purpose.

J. F. WIDMAN & SONS COMPANY, McGregor, Iowa.—As the blotter announcing your fiftieth anniversary is executed in a dignified manner it is eminently suitable and quite pleasing. The type used is excellent. There is too much white space at the sides in relation to the amount at top and bottom, where the type and the monogram crowd the border. Type spacing, however, is good. The fault referred to could have been partially overcome by setting the subordinate part of the signature group, "Printers and Binders, Office Supplies," in one line rather than two. Another remedy would have been to incorporate the monogram in the

type  
is the tone  
of voice in  
advertising

## GOUDY OLD STYLE

*Speaking Nimbly and With Modern Verve*

A light, gracious type face, this Goudy Old Style—from the Village Letter Foundry of Frederick W. Goudy, who, in producing his masterful typographic alphabets, has done more to develop modern type than any man now living.

There's a gay swing to Goudy Old Style—a swing and a tempered flourish that fits a nimble message to a "T".

This is a type most assuredly in keeping with the times—a type that talks with appropriate verve about flashing cars and other favored products of an active age.

### THE THOS. P. HENRY COMPANY

Advertising Typographers

41 Burroughs Ave. DETROIT Empire 3465

Number 11  
GOUDY  
OLD STYLE

*It is a good sign, we think, when so many printers have and advertise good type faces. Type makes the first impression, and more than any other feature distinguishes the printer's work; it has deserved more publicity than it has received. An advertisement originally in one color by the Thomas P. Henry Company, Detroit.*

## TYPOGRAPHY

It is one thing to write a clever piece of copy but an entirely different thing to transform it into an attractive page—and it is this transformation which must take place before copy becomes advertising. That work is known as typography. Do not subject your advertising literature and books to an experiment in typography but rather follow the example set by the big successful national advertisers and use the best typographic service available and you will find your advertising funds will produce larger results.

## TYPE STYLES

**THE BEST KIND of printing is that w**

CARLON Old Style—designed by William Carlon in 1720, at once popular at the time of its first cutting, has grown in favor until today no other type face can nearly approach it for interest in which used in the English speaking world. It lives because it deserves to live.

**THE BEST KIND of printing is that w**

CARLON Old Style Italic—Aldus (Italy, 1501) invented italic types to harmonize with roman letters he used. Most types now have a companion italic for use when a certain distinction is desired where the italic is otherwise set in roman. As good as its parent roman shown above.

**THE BEST KIND of printing is that which**

KENNEDY Old Style—though originally designed in 1811 by Frederic W. Goudy for use in newspaper books for Michael Kennerley, the publisher, and named after him, this face has found its best use in advertisements and brochures rather than books.

**THE BEST KIND of printing is that which c**

KENNEDY Italic—possesses a charm found in few other italic types. Kennerley and its italic, besides being beautiful in detail is beautiful in mass and the letters and words scarcely lack one another, which is common in the letters of early printers but rare in modern type.

**THE BEST KIND of printing is that which**

GOUTY Old Style—much of the outdoors of society is left in this parent type face designed by Mr. Goudy in 1816. Though entirely original the type carries with it the best spirit of the classical Italian and French letter designers of the sixteenth century period.

**THE BEST KIND OF PRINTING IS THAT WHICH COMES FROM ESTABLISHMENTS THAT HAVE AMPLE RY**

GOUTY Old Style Italic—we were the first Delaware printers and among the first in America to employ the unexcelled Goudy Old Style and its italic in machine composition sets, made possible by special arrangement with the composing machine manufacturers.

**THE BEST KIND of printing is that wh**

PAPER Old Style—of Mr. Goudy's early designs this face is an example. Employed first in 1893 Paper Old Style still lay in place in work where an antique effect is desired. Printed matter concerning bookbinding and cradles suggest correct usage for Paper Old Style.

**THE BEST KIND of printing is that w**

SCOTT'S ROMAN—a popular modern face, especially good in the smaller body matter sizes. Sharp, crisp, clear, it is correctly composed when used for works of a scholarly or precise nature and printed on a smooth surface of paper. The italic we employ in composition sizes only.

From an attractive type specimen book of the Mercantile Printing Company, Wilmington, Delaware.

center of the top border. This would have added variety to the border and resulted in a more interesting arrangement all around.

GABRIEL HEATTER, Brooklyn, New York.—We consider "The Shaft," house-organ of Edgar T. Ward Sons Company, is better editorially than it is typographically. The matter on the first page (No. 1), set full measure, except for the border, is hard to read; the lines are too long. This matter should have been in two columns. Crowding is apparent almost throughout the issue, especially in and around the headings, also inside the panel on the front page. There is hardly sufficient space between items, particularly since the paper's name, "The Shaft," is used instead of the conventional rule dash.

Where there is not considerable space above and below succeeding articles run together. Too much space is apparent around the initials throughout; they stand out too much as entities and the white space disrupts the page tone. You should avoid having large masses of matter set wholly in capitals, as in the subhead of one of the items on page 4. Capitals in mass are hard to read.

HARRY SCHEDIN, Minneapolis, Minnesota.—All of your specimens are excellent. The title of the folder for the "Up-town Beauty Salons" is unusual, as is also the cover of the pamphlet, "Nature's Greatest Aid to Health," and the interesting blotter for Bertelson Brothers, entitled "Our Motto." The blotter for the Enterprise Laundry, however, would be better if the text were set in upper and lower case. This text group could have been set in a more readable size of type, for which there is ample room. The letterhead for the Minne-

apolis Business Men's Association is dignified and attractive. Most interesting of its features is the use of rules with ornamental finials extending from the sides of the monogram, which, with the rules, appear in color under the main display line. Incidentally, colors are tastefully and effectively used.

WORCESTER BOYS' TRADE SCHOOL, Worcester, Massachusetts.—Most of the specimens recently received equal the better-grade commercial product; attractive type faces are used and due attention is given details of design, balance, spacing, etc. Green ink on gray stock produces a very pleasing effect on the title of the program for the closing exercises of the Evening Trade School for Men. If the band of ornament

along the left side were moved a trifle that way, allowing for more margin between this band and the type on the right, an improvement would result. Improvement would be increased if the lower group were nearer the bottom, lowered about three picas, in fact, with the space gained distributed around the ornament and the lines just above and below it. Another attractive cover is the one for "Trade Education for Boys," the color effect being exceptionally good. The lower panel would look better if the rule between the two lines were eliminated. We also feel that the address is too large; if it were smaller, so, shorter, the effect would be improved and the need for the cut-off rules would be obviated by the varying length of the two lines. The title page is good, the text—in the readable Century Old Style—is excellent and the plates are beautifully printed. We consider the border too prominent in relation to the type on the cover of the 1928 calendar, which is otherwise a very fine piece of work. Interesting also is the cover of the May issue of the house-organ, "Trade Winds," which shows that effective results may be achieved by very simple methods. The various specimens entered in the letterhead contest of the Radio Club are high class; some of them have quite a punch and show how interesting effects may be obtained without departing too much from the conventional, in this work largely by the expert use of rules. The variation in the slant of the several characters in the main line on the heading of George Marquis makes the line quite disturbing; we feel that it should have been set in upper and lower case or in roman capitals. Small cards and tickets



Impressive proof envelope by Forrest J. Clark, Atlanta, Georgia, the original of which is in three colors, black (as here), orange (shield), and green (border).

executed for the most part in Goudy Old Style are interesting and attractive and show the unique advantages of this face for work of the kind. The letters are interesting in themselves in view of a certain hand-drawn effect, all of which combine to make the face suitable for display work rather than book composition. Although we do not care for the style of lettering used on the masthead, your school paper, "Trade Chips," is otherwise very good indeed.

remains that, as they are of pronounced units, a number of them do not impart an effect of unity, in short the specimens on which they are used are loose-jointed. This applies to the three specimens on page 47 and more particularly still to the item in the upper right-hand corner of page 51. If a rule, even a very light one, were run inside the decorative border in these and others to which the point applies an effect of greater unity and better finish would be given.

Even our signature is at the wrong end of the ad, but we had to put it somewhere.

**The BERKELEY Press**  
72 Lincoln Street, Boston

YES... WE KNOW IT'S A DIZZY LAYOUT

Some of the typographic layouts of today are suggestive of a bad nightmare, but it takes a clear head and an understanding hand to make a modernistic typographic layout that will claim attention without being obnoxious.

Here's a printer, and a good one, who appears to endorse the statement in the article by Coleman N. Everett, in our August issue, to the effect that the modernistic idea is responsible for a lot of the unattractive—yes, and often unintelligible—typography that is met with these days.

**Jean Leonard** — Piano Playing with "IT"



**STUDIOS IN HOLLYWOOD • CALIFORNIA**

6606 Sunset Boulevard — Phone GLadstone 8371

**Creative  
Printing**

6371 Selma Avenue  
Phone HEmpstead 1791  
Hollywood, California

**PAUL V. GREENE**

ADVERTISING  
SERVICE

Business cards of odd shape and in uncommon type faces by Paul V. Greene, Hollywood, California. His own, just above, is an adaptation of a design reproduced in a recent issue and illustrates just one of the ways in which worthwhile ideas may be obtained from "The Inland Printer."

HINDUSTANI TYPE FOUNDRY, Allahabad.—Except for the fact that the date should be closer to the main title, and the address lines at the bottom moved up somewhat, the type-matter stamped in gold on the loose-leaf binder of your Specimen Book and Catalog is neat and effective. The presswork on the text pages is excellent, as is also the general layout. The general appearance is not so good of course as if your showing included some of the later and more attractive types, but, with the exception of the borders used around some of the specimens, their handling is first class. We realize, of course, that it was necessary to show these borders for commercial reasons, but the fact

We also notice that rule borders, where employed, are often made up of short pieces and that the joints show quite plainly. It is impossible to keep the joints from showing plainly when the rules are at all thick, as on the specimen, "Everything for the Printer," on page 51, especially when smooth paper is used. Excessive use of ornaments and rules used for decorative purposes is evident on the "Novelties of the Season" display on page 29 and a few other specimens; the pronounced character of the decorative details dominates the type, in spite of a liberal amount of white space. We regret the matter descriptive of the different machines shown in the final pages was not set in the

Century, which is much more readable than the Cheltenham Old Style, also that these pages are crowded. The latter fault is especially apparent in the heads and around the tabular matter on page 89, for instance. We also regret that in places here and there several lines are set wholly in capitals, very closely line-spaced.

PAUL V. GREENE, Hollywood, California.—While, of course, your July blotter, "a mess o' greene's," is different, its distinction does not compensate for the fact that it looks puzzling and is actually hard to follow through. The three or four styles of type do not harmonize and the distribution of white space—so much at the top with so little, relatively, at the bottom—results in an unbalanced effect that is displeasing. In fact, it reflects what you, perhaps, intended it to reflect—eccentricity. The other specimens, work for customers, are much better, as the two reproduced demonstrate, and one or two are really outstanding.

ST. JOSEPH'S PROTECTOR, Pittsburgh.—Chaste typography and delightful white paper give the menu booklet for the Jubilee Dinner of 1928 an effect of beauty and dignity at the same time. The cover, on which the initials F. J. H. are embossed in silver over a blind embossed panel, is rich looking and dignified. The invitation for the same event, featured by an attractive blind-embossed illustration, is weakened considerably by the fact that difficulty is experienced in reading the type matter as printed in silver and embossed. Your card for the public reception at Saint Brigid's church is too crowded; a rearrangement into fewer lines should have been made. When such small type as is used on this card is composition embossed it is even less readable than when just printed. Embossing by any method loses its effect on small type.

ALBERT PERKINS, Warsaw, New York.—Of the six proofs for the cover design of the June Blast the one in which the line "Commencement Number" is not paneled, and from which the inner border of rule was eliminated, is best. This page would be still better if the line mentioned were raised nearer the cut and if the date line in which the space between words is too wide, were not underscored. There should be a comma after "June" in the date. With the one page referred to changed as suggested it would be neat, although the bottom group is rather too wide and makes the page appear somewhat bulky.

THE AMERICAN PRINTING AND PUBLISHING COMPANY, Akron, Ohio.—We regret your advertising folder, "Patriotism, Printing, and Popycock," was not printed on more substantial paper, for it is unique in general and effectively set. The red is rather dull and washed out, and of too deep a hue to have snap, hence we suggest the use of reds that incline toward orange. They are brighter. The corner pieces on the panels of the outside flaps of the inner spread are too strong in relation to the very weak dotted rules used for the sides, top, and bottom, and we do not consider the light brackets add anything to the appearance of the form, or to the effectiveness of the italic lines, in the center of the spread. We also regret the use of Century for parts of the form and Kennerley for others; except for the fact that both are roman, these two styles are unrelated and do not appear well in combination.

THE VERNON COMPANY, Collingswood, New Jersey.—Although ornament is excessive on one or two, particularly when, as on the one headed "Over 50% Came In," the several styles of ornament are of unrelated design, your series of cards for Franklin Artercraft are effective. Most of them are also quite pleasing. Spacing between words and margins inside the panel on the right side of the card titled "Money in Your Pocket" are bad and the lines are decidedly and needlessly crowded on the one headed "Our New York Branch." If the text matter of this last one were set full measure room would be gained for more space between lines, as well as above and below the mass of text. Yellow is too weak in tone value for printing lines of type, as on "Time Told the Tale." Although the type is large and readable, the effect of weakness the color creates is displeasing enough to warrant changing to some other. For your information we consider "He Plays Safe" the most pleasing and also effective card in the lot; it is not made "choppy" by the introduction of ornament like some of the others and has a real punch. Except as indicated, colors are quite satisfactory.



# THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

## Sequence of Tenses

Recently, while subbing on a New York daily, I followed copy on the following, which was printed in the paper: "The Robins would have liked to have taken another crack at the Pirates." I believe "to have taken" should have been "to take," and thought so at the time I set it, but not being positive, and not being in the habit of making changes unless I am positive, I did not make the change. Will you give your opinion?—*From a New York city reader.*

"Would have liked to take" is the correct form. That is a matter not of opinion but of simple grammar. The interesting point is the compositor's freedom to edit copy. I certainly would not wish to discourage ambition and initiative, but the fact is, responsibility for such decisions is strictly editorial. And if any editors read this query and answer, I trust they will make and execute a resolve to encourage compositors and proofreaders to come to them for talk on such matters. The desk men have my word for it that in such conversation they would find much of advantage.

## All's Well That Ends Well, Even a Quote

My printer and I have had several discussions in connection with quotation marks. We differ as to when any punctuation mark ought to be placed inside the quotation marks. If you will refer to the August, 1927, issue of THE INLAND PRINTER you will find that on page 837, under the heading "A Few Mixups in Apostrophes," the third paragraph ends thus: "'? The end of the first paragraph under 'None Is or Are' appears: '?' On page 848 of the same issue, second column, second paragraph, the semicolon is placed outside the quotation, thus: "; Will you kindly tell me when periods, commas, colons, semicolons, and interrogation and exclamation marks are to be placed outside of quotation marks and when they are to be placed on the inside?—*From the director of the publicity department of a Binghamton, New York, insurance company.*

Start with this: The comma and period should always be placed inside the end-quote. Why? Simply because it looks so much better than to have them straggling in the line. They are too small and insignificant in appearance to hold conspicuous position.

The other marks, being stronger in a typographical sense, are to be placed inside or outside according to their relation to the sense of the sentence. Here are samples from the Uni-

versity of Chicago Press "Manual of Style" which may make it plainer:

Tennyson's "In Memoriam."

See the section on "Quotations," elsewhere in this volume.

Then the captain shouted, "Cast off!" (The Manual does not exemplify the reverse order, but it would work out like this: Confound it, you heard the captain cry, "Cast off"! If I had quoted that last sentence, the change from double to single quotes, and back, along with the sentence pointing, would have appeared like this: "Confound it, you heard the captain cry 'Cast off'!")

Let us discuss the question: "Who is who, and what is what?" (But who knows "what is what"?)

Can we understand why he writes under the head of "Notes and Comments": "Many a man can testify to the truth of the old adage?"

Dr. Akenside speaks of a "horrid pile of hills"; along with this, etc.

## Comma, Quote, Fathers and Sons

I have gone through my own little library and some of our good public libraries in this small town of ours, and do not find any authority for placing the comma and period on the outside of quotation marks; in fact, your father always included the semicolon along with the comma and period. I quote his exact words:

"The point in question is not strictly one of punctuation, but rather typographical. I decidedly prefer to have the quote-marks outside of a comma, semicolon, or period, always, as I am sure most people do. The other order is very unsightly. In my estimation the appearance is much more important than the logic. It is entirely neglected in most textbooks, and, though usage varies, commonest practice always has points inside except occasionally an interrogation or exclamation point."

You will particularly notice that your father includes the semicolon. Many of the best publications use it that way, now, and I personally most certainly agree with your father that the mark looks better on the inside. I can hardly understand why you exclude the semicolon. It may be interesting for you to know that almost to a man the best typographers of this town agree with the matter quoted above. Your father always carried a consistent attitude of mind; did not wander from point to point, hence his articles were always replete with logic and conviction.—*From a Chicago printer.*

Yes—F. H. T. was a good man on his job. On page 52 of his book "Proof-reading," published in 1899, is this sound comment:

When a plainly written manuscript . . . contains something about the "setting up of the first printing-press," this should not be printed "setting-up of the first printing press"; neither should . . .

In The Proofroom of April, 1928, to which the Chicago correspondent refers in a note at the top of his letter, I said: "The larger points, query, screamer, colon, and semicolon, may be

inside or outside the close-quote according to sense and grammatical logic. The less bold characters, period and comma, are placed inside for typographical symmetry." There are a good many writers and printers who do place the period and comma outside the end-quote. I call that bad practice. As to the semicolon, I class it with the points of interrogation and exclamation, not with the period and comma, and can see no reason why the colon and semicolon should be differentiated in this respect. If it is true that the best typographers of Chicago, almost to a man, prefer to place the "semi" inside the close-quote, why, I can only admire their approximation to unanimity—and disagree with them with perfect equanimity. That privilege, I am sure, they will not begrudge me. This department's best usefulness is not in dictating usages, for that it does not seek to do, but in stating alternatives, and setting up its own choice, "with a reason," to be adopted, rejected, or amended by readers, at their own sweet will and desire.

## Comma and Quote in One?

Why all the arguments on where to place the comma and period with close-quotes? Why not have the type foundries take care of it, making a single character, with the quote mark vertically over the period or comma?—*From an Illinois printer.*

Ingenious, but unsatisfactory. I have frequently seen the characters thus arranged in typewritten copy, and have always supposed it was indicative of nothing but careless typing. But possibly it is done by persons who do not know how properly to place the characters, and dodge the difficulty by compromising. It is unsightly. It is a default; and to persons with backbones, risk of error is preferable to mental cowardice. Present-day bad practice is clearly not the result of indifference. The fact that so very many devices of more or less ingenious nature are employed to "cover up" is in itself an indication that the writer is aware that there are right ways and

wrong ways of writing and punctuating; ways that express the meaning unmistakably, and ways that lead to ambiguity—ways that are workmanlike, and ways that are slovenly. The comma and the period should both be placed uniformly inside the close-

quotes, for sake of typographical symmetry; other marks, inside or outside, according to the logic of the sentence—that is to say, according to whether the whole sentence is quoted, or is an ordinary sentence ending with a quoted phrase.

## Proofroom Detours

By EDWARD N. TEALL

LUCIFEROUS correspondence resulted from publication of the several "Assorted Queries," in July. That correspondence is pilfered from The Proofroom without apology, because the compliment should outweigh the offense. One of the writers, a Chicagoan, who describes himself as "an inveterate reader" of the department, says he has often marveled at "the enormous fund of miscellaneous information" that I possess, and is tickled to find he knows some words unknown to me. If he had known the truth, how often preparation of a month's copy leaves me with the feeling of one submerged in the depths of an abysmal ignorance, he might have made the same remark with sarcastic rather than amiable intent. To him hearty thanks, alike for his humorous good will and for the facts he presents.

"Clavilux," says this Chicago reader, is a word recently coined by an artist named Wilfred as the name of an organ invented by himself "which plays not music but colored lights." The name is meant to signify "light of, or from, the key." From someone in the office of *The Farm Journal* comes a crisp and informing memorandum defining "clavilux" as the name of an organlike instrument which produces color harmonies, instead of music harmonies, and possessing a console similar to that of an organ. "It was exhibited a number of years ago in Philadelphia, and attracted considerable attention."

The first correspondent mentioned above adds a postscript on another of the "assorted queries," as to the word "comprachicos." He says it sounds like a combination of "comprar," to buy, and "chicos," little things. Perhaps it means "buyer of trifles," he suggests; "I remember a similar example from my college days, 'mata-siete,' killer of seven." A friend in Pawtucket, Rhode Island, speaks with more assurance, declaring positively that the word means "buyers of little ones." He says Spanish servants use

the word as a threat to their juvenile charges in a manner similar to "the 'bogy man' stuff used by unthinking parents here." Good! Our Pawtucket friend knows life as well as words, and has an attitude of intelligence toward both. He adds that "chicos" is used in Spain and in Latin America as a term of endearment, "as we would use the words 'little one.'" Further, he sends the curious seeker to Hugo's book, "The Man Who Laughs," where may be found an illustration of the traffic carried on by bands of child-buyers known in Europe by their Spanish name, "comprachicos."

We are indebted to a third friend, in Washington, for a note on another of those "assorted queries," "grimy" for "grimy." She says she has not heard that one, but has heard the pronunciation "grimmy." Once she asked a New England woman who used the word what it meant, and the answer was: "Why, don't you know? I call a thing grimmy if it is covered with grimm, or full of grimm, like a little boy's hands get."

It is most pleasing to have such letters inspired by the department, for the conductor of The Proofroom is not trying to make it a one-man affair, at all, but rather an exchange, a clearing-house of ideas and experiences, wherein each may contribute to the good of the whole Proofroom family. Furthermore, it is because I know what proofreaders like that I sometimes use my space for an article of this sort, skipping from one thing to another.

In looking over some old books, which had to be weeded out in preparing to move from south Jersey to Massachusetts, I came across "The English Language and Grammar," by Samuel Ramsey, published in 1892. To show what he thought of newspaper writers, this scholar quoted, "And He that sat upon the throne said, Behold I make all things new," and then remarked that a newspaper would express the same idea thus: "And the occupant of the celestial divan an-

nounced his determination of immediately inaugurating an essentially novel regime." This paraphrase, of course, is made with the intention of demonstrating that newspaper writers are either unable or unwilling to write clear, simple, natural, dignified, and strong English, but must use stilted, artificial language. I do not believe the charge was justified then, and I know it is not now. If the writer had quoted an actual clipping from a newspaper he would at least have proved that the alleged faults had appeared once, and to just that extent would have proved the existence of grounds for his unfavorable criticism. But to blame newspaper writers for the faults ingeniously imagined by the critic is malignant and ineffective. There are still some highbrow critics who like to sneer at newspaper English, but the average of newspaper writing is good, and much of it is excellent to the point of deserving to be used as a model for students of effective expression.

In the July issue, in a letter in The Open Forum, is this: "So both 'y' and 'j' were absent from that Latin text, 'Quosque tandem abutere.'" It is thirty years since I read Cicero, and I may be digging a pit for myself, but as I recall it the way the orator asked Catiline how long he would abuse his countrymen's forbearance ran like this: "Quosque tandem patientia nostra abutere."

In his magnificent conclusion of the Forsythe family's history, "Swan Song," John Galsworthy is made to stand for this: "Ingenious things—locks! Why not locks in the insides of men and women, so that their passions could be damned at the proper moment?" Passions should be damned, lest their owners be damned.

It is not only the uneducated who have difficulty in making subject and verb agree in number, it seems. Thornton Wilder, author of "The Bridge of San Luis Rey," writes: "The distressing character of the relations between mother and daughter were furthermore embittered." It were, were it? Odd, to find such little grammatical blemishes in so fine a piece of literary production. And John G. Brandon, in "The Silent House": "Above the roof-tree, a glazed octagonal tower reared its head; from which, doubtless, the original owner would sit in state and view the surrounding country."

These quotations are not given in any spirit of malicious mischief, or with any thought that the minutiae of grammar are more important than the beauties of expression. But is it too much to ask our writers to cultivate more zeal for perfection?



## The Construction or Reconstruction of the Modern Printing Plant

By MILTON F. BALDWIN

A series of experience articles for the printing-plant executive seeking reliable answers to the questions: How shall I lay out a new or remodeled plant? What features are essential to an effective and economical layout? What must I pay for a plant of the desired kind?

### I. Gulf Publishing Company, Houston, Texas

**W**HEN the Gulf Publishing Company, which publishes several specialized oil trade journals of national circulation, decided to add a department of printing sales, officials of the company determined to locate the new printing plant of the concern at a point where the proposed building would attract attention from prospective buyers of certain types of quality printing.

The company had owned and operated a printing plant for approximately ten years, the factory having been devoted almost exclusively to the company's own publications and a few other trade journals for which printing contracts were held. The increasing peaks on publication dates had made necessary a rather large investment in equipment, which meant a decided valley between publication dates, and the printing-sales department was instituted with the idea of leveling out these valleys and peaks. For a number of years the company had been located in a building that was extremely inadequate as to size, and when plans for the new building were

made the office and factory space was more than doubled in area.

Development of outside printing sales since the new plant was first occupied has already proved conclusively the wisdom of the plan adopted.



Entrance, Gulf Publishing Company, looking upstairs to reception room

At the present time the plant is handling all the publication work of the *Oil Weekly*, the *Refiner and Natural Gasoline Manufacturer*, and the *Petroleum Marketer*, and in addition is printing five other business journals or house-organs, as well as catalogs, advertising matter, etc.

The building of the Gulf Publishing Company is located at 3301 Buffalo Drive, about two miles from the heart of the business section of Houston. Buffalo Drive is a scenic roadway which follows the meanderings of Buffalo Bayou from the heart of town to some distance beyond the plant. The building is located on a triangular-shaped block of land which has between four and five hundred feet of frontage on the drive. Facing it is a city park which extends to the business section of the city.

The plant is of Spanish design, built of stone tile (which bears the underwriter's label) and concrete, and has a tiled roof. It cost approximately \$85,000, exclusive of the ground and special landscaping required on account of the plant's unusual location.



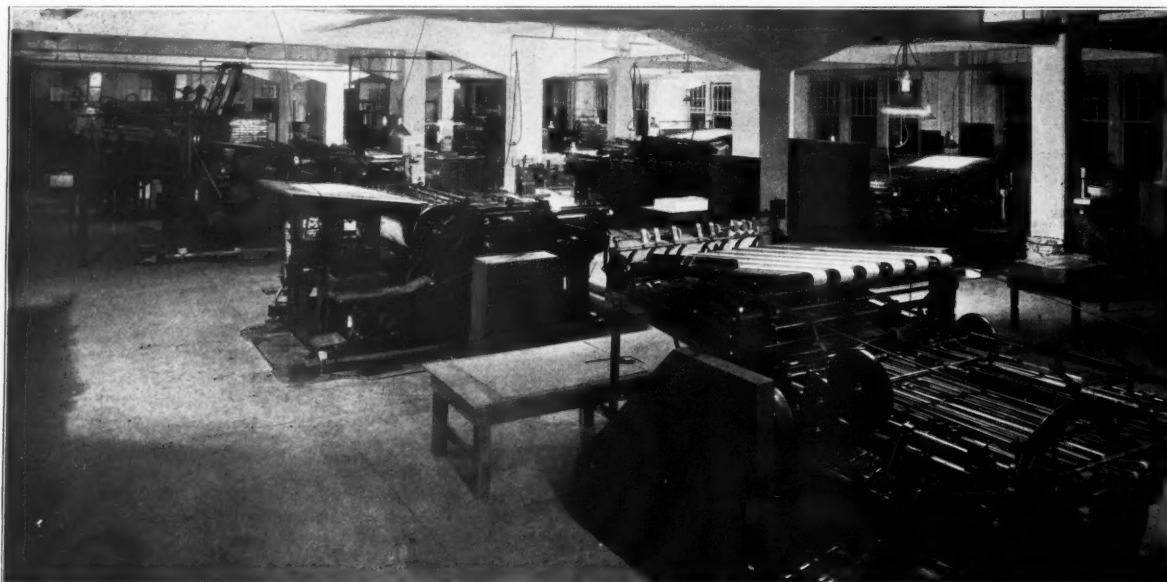
The ground floor is 70 by 167 feet, and has a twelve-foot ceiling. The second floor is occupied by executive offices, editorial offices, the sales, art, and circulation departments, and library, and occupies a space of 7,000 square feet. The second floor is set back from the north wall, leaving a rather large court, which is lined with a red quarry-tile walk covered by a pergola. Offices on the second floor are finished with a satin-finish California stucco throughout. The roof is of varicolored tile, Imperial tile being used.

and reception room have brought the company many compliments.

The partitions of the offices on the second floor are provided with full-size transoms which allow a good sweep of breeze through the offices from north to south. A corridor 167 feet long runs from east to west, providing ventilation in those directions.

The location for this building was chosen with the purpose of securing a commanding position for the type of building it was planned to build. It is located in such a way that a view of

sired. The managing editor's office also houses the department having control of advertising detail on the publications, as the people in charge of editorial matters and the advertising detail work must of necessity come in close touch with each other. All makeup is done by dummy. A Lamson lift running down to the composing room on the first floor is provided, and also a private telephone line which does not go through the switchboard but connects the copy desk with this room on the second floor.



General view of pressroom, Gulf Publishing Company, Houston, Texas

The floor of the factory is of concrete treated with Master Builder cement. Incidentally, each compositor's desk has in front of it a rubber mat on which the compositor stands. The presses are mounted on compressed cork foundations. The building is fireproof throughout and carries an extremely low insurance rate. After the ordinary first coat and scratch stucco were put on, it was decided to use for finish a cream-colored California stucco, which has proven extremely satisfactory to the owners.

The floor of the corridor and some of the executive offices are rubber-tiled; other offices have hardwood oak floors or plain concrete floors. The information desk is located on the second floor and is approached by a wide stairway leading direct from a downstairs lobby. This lobby downstairs and the reception room are finished with tile in blues, dark browns, light browns, and yellow, the stairway to the downstairs floor being an exact replica of one of the rooms in the Spanish Alhambra. The lobby, stairway,

the plant from east, north, and west can be had from the drive as cars pass around it. The grounds are terraced, there being over seventy feet of lawn in front of the building. At night the building is illuminated with floodlights. The only sign the building carries is in plain bronze letters with the wording "Gulf Publishing Company, Publishers-Printers." Buffalo Drive leads from the city to one of the finest residential sections in the Southwest.

Before this new plant was built the company was not doing very much printing other than on its own publications. When the officials decided to go after outside printing they felt that the choice of location would bear materially upon the amount of outside printing they could get, and therefore the advertising value of the plant's location was of major importance. This theory has proved out very nicely.

As to labor-saving devices in the general offices, a private branch exchange telephone system connects with every office, and the plant is wired to use a dictaphone system if it is de-

The factory is one large room, although at the present time plans are being considered for enlarging the plant and putting the composing room in a separate room. It is not likely, however, that this will be done within two years. When the company moved into the new plant it was thought that there was enough room to take care of all needs for about ten years, but the outside printing work and the company's own publications have grown to such proportions that within the next two years it will be necessary to enlarge the plant. More business offices were included on the second floor than were needed immediately, so that the firm will be taken care of for several years in that respect.

On the east side of the first floor are located the men's washroom, locker-room, etc. Every employe is provided with a personal locker, full-size steel lockers being used. The room is well lighted and well ventilated, and has washing facilities which accommodate twelve men at one time. A shower bath is provided with hot and cold water

the year around, and the shower bath has a small dressing-room in conjunction with it. Such features are helpful in reducing labor turnover.

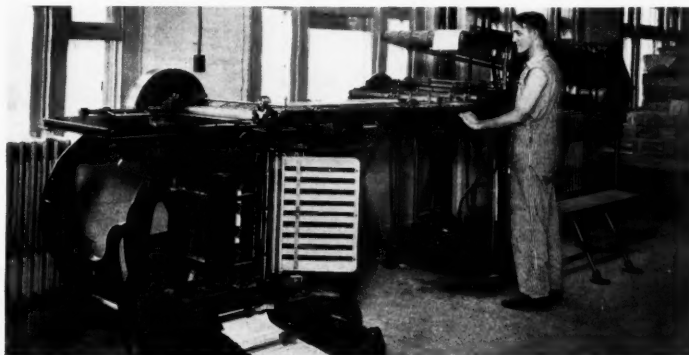
Four intertype machines are located near the east and south windows, with the dump pointed toward the copy desk. The plant superintendent's desk is located within a railing where he has a commanding view of the entire plant. It is planned to enclose this room with a double plate-glass partition to cut out the noise and still give the superintendent a complete view of the plant. The proofroom is completely enclosed and access by compositors is had only through a grated window.

Looking westward from the machines will be found the composing room proper. At the present time both steel and wood furniture are in use, but the company is standardizing on steel for all future purchases. All equipment in the factory is painted an olive green—even the new equipment installed when the company moved into the new plant being repainted to insure uniformity in color. There are four composing stones and composing desks for eight men; and two proof presses, two Miller saws, a mitring machine, and a type-high machine complete the equipment in this part of the composing room. On the north side of the plant is located the monotype caster and monotype storage. Most of the summer breezes come from the south, and it was deemed best to locate this machine where none of the fumes of the machine would affect the men

worked out an index system in connection with this storage. Advertising cuts are stored in steel cabinets. This storage is dustproof, fireproof, and—extremely important—ratproof. The design for this storage was worked out by an engineer of the company and

ably be replaced shortly with another No. 10. These presses feed toward a passageway running down the middle of the plant. Paper storage is provided alongside of and behind the presses.

The company keeps about a car and a half or two cars of paper ahead of



The folding-machine equipment, like everything else in the plant of the Gulf Publishing Company, is up to the minute and highly productive

executed by the Berger Manufacturing Company of Canton, Ohio.

Immediately west of the cut storage is the pressroom. The first press is an A-Kelly which has been installed only a few weeks. It is used on covers, inserts, and outside job-printing. Facing it, with delivery in the opposite direction, is a No. 2 Kelly which is utilized for inserts, covers, and outside printing, such as books, pamphlets, etc. Near it is an old-style platen press which is used almost exclusively on the company's own work.

actual requirements in the plant at all times and breaks it out as fast as possible in order that it may cure under practically the identical conditions under which it will be run. This has aided materially in improvement of printing jobs produced since moving into the new plant.

Construction of a stockroom is contemplated, as the plant is too crowded when three carloads of paper are being stored for a job. There is no photo-engraving equipment in connection with the plant, but plans are also being drawn for the construction of an engraving plant in a building just across the street.

West of the presses come the three folders. One of them is an old Brown hand-feed folder that has borne the brunt of this company's work for many years. It is practically on a pension, although it still runs in good condition and is used as an emergency machine. A 38 by 50 automatic Brown folder handles the larger sheets while a 25 by 38 automatically fed Cleveland folder is used on smaller work.

All of the tables in the bindery department are uniform in size and style, and all are painted olive green. There are three stitching machines and two cutters, an old-style Seybold taking a 25 by 38 sheet, and a new three-way Seybold trimmer, which has just been installed. This new trimmer is aiding materially in getting publications out on time.

Despite the fact that the building is of Spanish type, you will note from the illustrations that it has wonderful natural lighting. In fact the entire south side of the building proper is



Some of the cutting machines and a suggestion of the open, roomy spacing throughout the plant

working in the plant. The monotype is, of course, vented and hooded.

Especially built steel storage has been provided to take care of approximately twenty thousand cuts ranging in size from a square inch up to 9 by 12 inches. The men in the plant have

Immediately west of the No. 2 Kelly is being installed a single 0 two-color Miehle press. Other pressroom equipment includes two No. 10 Babcock presses, one equipped with a Schwartz automatic feeder, and two No. 6 Babcock presses, one of which will prob-

windows, and, while the windows on the north, east, and west are arched, they are wide and give plenty of light.

The plant and office are heated by Clow gas-steam radiators. This type of heat was selected after the company had sent an engineer to nearby cities and had made an exhaustive survey which showed that this system gave plenty of heat and effected a saving in fuel cost of from 15 to 40 per cent over the central-plant system. The Clow company put up a bond guaranteeing to heat this building at 70 degrees when the outside tempera-

into the trucks at the southwest end of the long building.

It is possible that the library may be of interest to some. This room has a rubber-tiled floor. All surveys, books, etc., are concealed beneath sliding walnut panels which provide a dust-proof as well as lightproof recess for the books, book samples, etc. The "morgue," containing both reference articles and photographs, is located in the library. A Spanish-type desk and chairs and two oriental rugs complete the furniture of this room and create a desirable atmosphere of quality.



A portion of the composing room of the Gulf Publishing Company, which adequately represents the efficient equipment and good arrangement of the entire department

ture was 15 degrees above zero, which is about as low as it ever gets in Houston. It was also guaranteed that with this heating system in effect the plant would have a regular humidity of 70 degrees. This guarantee has been maintained thus far, and the Gulf Publishing Company is well satisfied with the system today.

With reference to lighting, company officials worked out the location of lights in conjunction with an electrical engineer. Direct lighting is in use. The composing stands are individually lighted, but these lights are seldom turned on in the daytime.

There are many other interesting features connected with the plant. For instance, in order to prevent further wear on the floors, paper trucks and also discard trucks are being equipped with rubber tires. This could well have been done in the very beginning, say the officials, and would have saved the floors a great amount of wear.

Briefly, the general plan of the plant is one-way production from the time copy is read and put on the machines, and work moves in one direction until the finished product goes

The company is trying out a new system on printing samples that is working out very successfully. Printing samples from all over the country are placed on black bristol board about 12 by 14 inches in size, one sample to each sheet. These boards are punched, tied with cord, and enclosed in a black cover which has printed on it in silver the volume number. An effort has been made to group types of printing as far as possible by volumes, but as new samples are being added constantly this system soon was broken up and discarded.

However, a cross-indexed card file is used in conjunction with this system. Each book contains ten sheets. If for instance, a salesman wanted to refer to "use of gold" in connection with a printing job, he would simply turn to the index card showing "Gold, use of" and immediately be referred to the volume and page numbers on some thirty samples. Some of these samples prove conclusively that gold should not have been used—others show an ideal use of gold. It is not the purpose to confine the samples in the library to the Gulf Publishing Company's own

work, as naturally no one printing plant will do all of the various types of printing that customers might desire for their various lines of work.

This room is called the Idea Room. If a customer will not come out and look at these samples, the salesmen are permitted to take them to the customers, but they may not be left overnight. This part of the library is constantly growing, and several hundred subjects already have been covered with from one to thirty samples each.

The grounds were landscaped by a professional landscape architect who used those plants and flowers best suited to a Spanish type of building. As stated before, the front lawn is terraced, having three elevations with a gentle fall from each plane to the succeeding one. In the wintertime rye is planted over the Bermuda. In the summertime the rye dies out and the Bermuda comes through. Back of the plant is located a twenty-five-car garage as the company tries to keep employees' cars off the streets, due to the fact that Buffalo Drive takes a dangerous curve around the plant.

The Gulf Publishing Company business has seen a steady growth since 1919, at which time it started with approximately thirty thousand dollars' worth of new equipment. The original equipment comprised only two No. 6 Babcock presses. The company's growth has not been spectacular, but it has been steady. Within the past six months around fifty or sixty thousand dollars' worth of equipment has been added. It is of special interest that on these purchases the company paid cash and took the discount. Two crews are used, day and night, and the plant is usually in operation about eighteen hours of the day.

### This Publisher's Town Is in Three Counties

Stanley Pickett, recently mentioned in *THE INLAND PRINTER* as being one of four brothers each of whom owned a Nebraska newspaper, has sold the *Crete Vidette*. Shortly afterward he purchased the *Emerson Tri-County Press*, and therein sputters the spark of interest, for the town of Emerson is located within three counties—Dixon, Dakota, and Thurston. The *Press* is in Dixon County; the post office is located in Thurston County, whereas the railroad station is to be found in Dakota County. It is stated that all legal notices are run in the *Press*, and that most of the business of the three counties is advertised in the columns of this newspaper.



# Machine Versus Handcraft Outlines in Typography

By ALLAN GIBB

*If a certain type face pleases you, is it merely because of personal whim? And does whim alone make you dislike a type face? The writer has worked out a principle which logically analyzes and accounts for these preferences. The keen printer will welcome this article*

FOR some little time the writer has been interested in trying to estimate the influence of the hard, undeviating line in typography. He has been much impressed by the heightened appreciation of values in type faces which the analysis has brought to him. It has also occurred to him that, if his conclusions and the reasons which led to them could be expressed as simply as possible, the help they might give to young craftsmen would justify the effort. It really would mean much to the craft if the appreciation of print could be placed on some more stable basis than mere personal whim and caprice.

Put briefly, the conclusion arrived at is that, on the art side of typography, the hard line is banal, and, though its use is necessary and often inevitable, the cultivation of the art sense in print as an ideal will call for its suppression as often as may be found practicable by the printer.

The problem first took shape in trying to understand why people of discrimination showed such preference for real antique furniture. Why was it that the brand-new modern pieces, fresh and brilliant, of good design, and similar in wood and finish to the antique, were passed over for the older examples? And, emphasizing this preference, the difference in the cost seemed out of all proportion to the value offered. Something seemed to be wrong. To the writer the new pieces looked very nice indeed—they were the work of living workers, and their freshness was attractive. Why not encourage living craftsmen by preferring their productions, and so show some appreciation of the spirit of our age and the good work done?

Even in print there was a similar experience. New type faces were welcomed with open arms, so to speak, yet they soon lost their charm and were

relegated into the background by still later rivals. In spite of this, there were type faces almost hoary with age, the use of which was revived and lauded by craftsmen whose knowledge and experience of print placed their judgment beyond question, and whose productions were held in highest repute. Just why was it that certain type faces could come back into such popularity after hundreds of years? The problem seemed baffling, and it was no solution to urge that the personal bias of these competent printers was the only reason for their preferences.

As often happens in such cases, the hint of a solution of this difficulty came from a direction not seemingly in line with the matter under consideration. Reading quite casually on the subject of the physiology of the senses, the writer was greatly impressed by the similarity of action in the entire group of senses. Thus, the different groups of nerves utilized a common method in responding to outside stimulus or excitation, and that which to our consciousness seemed innate and of ourselves was in reality the result of something passing from the outer world to our inner consciousness.

Hearing, for example, was the act of reception by the ear of sound waves in the atmosphere. No matter how such waves were created, they were caught up by the mechanism of the ear and transmitted to the brain by means of the auditory nerves. If the same wavelength or note were repeated incessantly, as from the ship's horn in a fog, that note became tiresome because of fatigue in the particular nerve group recording it, this tiredness often expressing itself in headache. But if the sounds were varied, and this variety of sounds resulted in the stimulus being a feeling of pleasure, the experience was accepted by most people as something musical.

Taking the other senses in turn, a somewhat similar conclusion was reached. As to taste, for instance, a strong flavor of decided sameness quickly cloyed the palate, presumably because the particular nerve group recording that stimulus became tired. On the other hand, if the tasted matter were of a kind that supplied a varied stimulus to the nerves, thereby giving exercise to a series of nerves in transmitting to the brain center, the result was pleasing, as in some substance which tasted slightly bitter at first and with mastication became sweet. This action seems to explain the ever-present desire for novelty in flavor so characteristic of the many pleasures to be found at the table.

Regarding the nasal sense a somewhat similar conclusion was reached, for it is well known that strong, dominant smells become objectionable principally because too much work is thrown upon one set of nerves in transmitting the particular stimulus. Obversely, subtlety and elusiveness, or absence of monotony, seemed to be characteristic of those perfumes for which the highest prices were asked.

The sense of touch, too, did not seem to furnish anything contrary. We all know the discomfort of extreme heat or extreme cold, and the pleasantness of a lovely spring morning, when the atmosphere is so delightfully indefinite, being neither too dry nor too moist, giving excess of neither heat nor cold. Hard substances do not handle so pleasantly as do subtly soft ones. The smoothness of velvet, with its indefinable "cling," charms us with its richness of feel, while one does not fondle a piece of coarse emery.

Thus, step by step, the road led on to optics, and the eye proved no exception among the sense organs. Fatigue resulting from monotony was the one thing rebelled against by all the senses

in common. In every instance variety succeeded in producing the greatest amount of pleasure, so long as quality, or absence of grossness, was not quite lost to the viewer's sight.

Wherein, then, lay the charm possessed by old-time furniture that it was so much preferred to the machine-made article? One was made by hand; the other was produced by machinery. The machine finish was regular, almost undeviating, giving practically straight, hard lines and very definite curves. Hand-made furniture merely suggested straightness, for in hand-work there are found those variations of outline, however slight, which the human hand must ever impart, no matter how skilled the artisan may be. The hand of the potter *will* shake, be it ever so little!

Could it be that the regular, unvarying lines of factory-made articles fatigued the eye by their sameness, while the gentle, almost unnoticeable undulations of the hand gave an outline which proved grateful and comforting to the observer?

It seemed as if a definite principle had been stumbled upon, and when print was again explored the new light on the subject illumined much that had been dark and obscure. It was the sameness of the machine-made lines in the furniture that prompted preference for the hand-made articles, and that which went by the name of esthetic taste was really the sense of comfort which a sensitive eye experienced while dwelling on the delightful insouciance of the handcraft outlines.

A straight line proved from three-point brass rule (Fig. 1) was next studied, and the scrutiny was interest-

Fig. 1

ing. From end to end the outline was precise, regular, unvarying, so that as the eye traversed this line there was always on either side of it the same rhythm of form, direction, thickness, and straightness. It would not be easy to enthuse about it. Obviously, if this scrutiny were continued long enough the nerve or nerves recording it would become tired, while other nerves lay idly by. That, at any rate, was the conclusion arrived at, though the writer is no physiologist.

Another line was examined, this time a hand-drawn line (Fig. 2), and

Fig. 2

it proved even more interesting. In itself this line is not greatly distinguished as a line, and may not possess much art value. It is not a clever line,

and might easily have been constructed over a rule-penciled guide line, or it might even be a ruled line thickened. To not a few it would appear simply as a badly drawn straight line.

There is nothing outstanding about this line, yet it serves its purpose wondrously well. From beginning to end this line does not repeat itself, or at any rate there is no suggestion of any repetition, so that to this extent the line is full of character, for it is itself and does not suggest any other line. In the illustration from which this line is taken it represents horizon, that most tremulous, most indefinite of seeming entities, than which it would be difficult to find a better example of the indefinite, since there is no such thing as horizon—only its apparition.

If, then, to the vagaries of this line, with its depressions, its elevations, its slopes and declines, its angularities and its tiny curves, there be added a trifle of imagination, with a facile pen, we may get a picture of mountains and valleys, plains and rolling foothills, such as might fill out to our minds a fitting conception of the vast beyond. Thus we may hold that this line has life, even living values, and in the final analysis we may say that all this arises from the relief given to the optic nerves as the outline is traversed.

From the single line to several seemed a step quite natural, and this group of medium-faced rules (Fig. 3)



Fig. 3

came next under survey. Their message is so obvious that a single glance takes in all they have to tell. Instinctively the eye knows that the top line is a facsimile of the bottom one, and that in between there is but little difference. A page of this would spell monotony, and by our first findings this means loss of interest. It would be nonsense to pretend that the use of straight, machine-made lines is thus to become taboo, for as practical printers we well know that they must be used sooner or later. Nay, there are a great many occasions when their use is properly a right one, and when no other would so well meet our needs.

But let us not be misled. The point of our quest is the effect of this kind of line on design, not to plead for its dismissal. Once we master this point, perhaps our work will be carried through with more of discrimination. How often has the compositor sought for a certain effect in his job and been baffled! Perhaps the effect sought for

was an atmosphere of softness, something of olden times. Yet, try as he might, there was a jarring note in the composition, but it baffled him to locate it. In nine cases out of ten the presence of this hard line will indicate the cause of the trouble, and, if this be deleted, harmony will result.



Fig. 4

Against this, let a series of hand-drawn lines be examined, and at once our interest is stimulated. Not at first, perhaps, in every instance may the proof of this be apparent, but let the subject be approached with a mind open to conviction and the charm will work. Just in degree as the lines are good lines will the lure of the free line hold us, and the pleasure of analysis repay our efforts.

There is a modern style in print which goes by the name of the revived antique. It is a most graceful style, and some of the best typography of today is achieved by simple arrangements of type, border, and ornament. Whether consciously or otherwise, the outstanding feature of this style lies in its almost entire elimination of the hard line. Free-line types and free-line decoration constitute for the most part a very artistic class of work gracefully proportioned and delightfully easy to put together in pleasing form.

So far as purity of style in design is concerned, the writer cannot recall having met with any protest, verbal or otherwise, against the anachronism of mixing old-style type faces and borders with machine-produced brass rule. This is not to say that a good style may not be compounded of these two elements, but it is usually apparent when a craftsman is seeking a purely antique effect in his work, and it jars one's susceptibilities to meet with this jumble of periods. Would it not be helpful to remember that the old-time type faces and borders were produced long ere machine-made lines were thought of? Equally incongruous would be the effect of mingling elements of evening wear with the dress suited to a sports occasion; the silk hat with brogues and plus fours, to quote an extreme example.

Convinced by this time of the reasonableness of the new theory, interest was shifted to type faces, and it was most gratifying to find that even here—a crucial test—was confirmation.

The writer possessed a copy of that splendid publication of the American Type Founders Company, the 1912 Specimen Book. When Century Bold

Extended (page 278) was compared with Roycroft (page 502), the experience was almost startling. For a moment the Roycroft face was viewed, the page of Century Bold being held ready for quick reference, and when the latter was referred to there was a feeling of dazzle, the brilliant clearness of the Century Bold being difficult to sustain after viewing the Roycroft.

Of course it may be objected that not many printers would think of setting a book page in, say, twelve-point Century Bold Extended, and while this would be true the experiment seemed necessary to emphasize the point. Such an experience might not happen to every eye that made this experiment, but it is certain that many printers will feel about the same way regarding it as did the writer. Still, it is not enough to be capable of the feeling; the thing desired is to find out the reason why.

Apart from the "clubbing" of the serifs in Roycroft, the outstanding difference between the two designs is in the clearness or preciseness of their outlines. The ruggedness of the Roycroft outlines provides the eye with varied stimulus for the optic nerves, whereas the evenness, one might say the mechanical precision, of Century becomes monotonous.

As the writer was satisfied that nothing had been found which invalidated in any way the accepted principle, a rough grouping of outlines was then made. Thus there were "Century" outlines and "Roycroft" outlines (Fig. 5), no matter what the type design might be. And it may be

# RING RINGS

Fig. 5.—Century (above) and Roycroft (below)

remarked here that later on even Roycroft came in for criticism on other grounds than the objection to Century.

Still keeping to the 1912 Specimen Book, its pages were turned over leisurely, noting down under their respective headings the various type faces. Thus, under "Roycroft" were: Roycroft, Pen Print, Chaucer Text, Pabst, Avil, Tabard, Post Old Style, Blanchard, and Hearst. But under "Century" the type list grew so extensively that it seemed to include

most of the remaining faces not listed under the "Roycroft" heading.

At the same time a further point of interest was impressed on the writer. He remembered the keen interest with

in this type face, not to mention the obvious anachronism of mixing a machine motif and a handcraft motif. The Pen Print display showed similar lack of harmony, as this script was judged

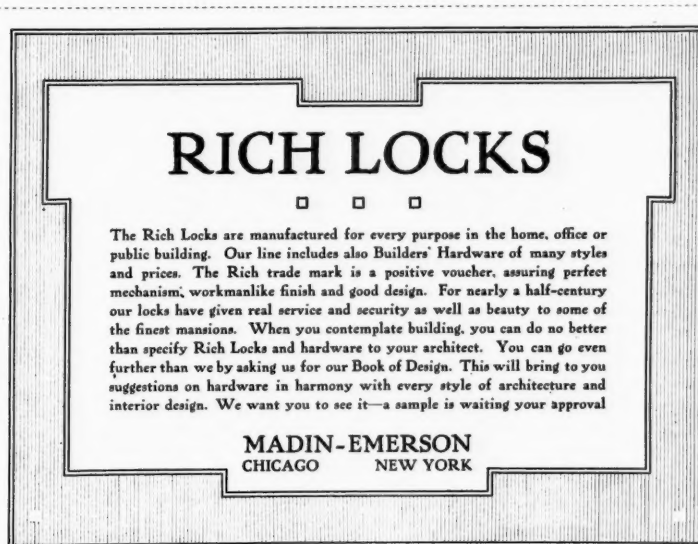


Fig. 6

which he had first perused this book. But now, fifteen years later, that interest was less lively, or at any rate it was a more critical interest. Over a period of years, of course, design very often loses its interest on account of staleness, but that did not seem to be the reason on this occasion. Many of the type faces were still attractive enough to be studied, but it was suddenly realized that, save in some German specimen books, never before had so much stiff-outlined brass rule been seen. The attempt at free line in such a type as Pabst was neutralized by the stiffness of the brass rule which was used to surround it (Fig. 6).

This seemed to be no fault of the typefounders, for there was excellent decorative material of quite kindred outline in such as the Cloister, Pabst, and some of the Old English borders. Must the compositor be blamed, then? Certainly not, for beyond doubt he merely expressed the prevailing tendency of taste among his fellow-printers of that time.

In many instances, of course, with such a dominance of hard-line type faces, the hard lines of brass rule were quite fitting (as, for example, in Bodoni), yet such an abundance of it in the book seemed unduly tiring.

Thus, of eight pieces of display in showing Roycroft, stiff brass rule appears in every instance, neutralizing the antique characteristics so marked

as an attempt to eliminate the stiffness of copperplate work (Fig. 7).

It was with the Pabst display pieces, however, that most regret was

## HAND PEN PRINT

Fig. 7

felt, because the sense of atmosphere which this attractive face offers had not been realized. Even today, with such faces at our disposal as monotype

As Thomas Durkinson sole representatives in New York, we are showing exclusively the complete 1913 line of fashionable Hand-sewed Footwear by the Thomas Durkinson Custom Shoe Shops, the world's greatest shoemakers

Fig. 8—Pabst

Garamont and Philopulus, the writer could only think that Pabst had been laid before a generation of printers

# Method

Fig. 9—Bewick

rather unworthy of its beauty, for it is sacrilege to frame this type in a stiff brass-rule border (Fig. 8).



Along the lines of the present inquiry Bewick seemed a freakish face, for here is a type the main stem of which shows a free outline (Fig. 9), yet the serifs and hairlines are prac-



An earnest man, a laughing girl,  
A stretch of sea-girt beach,  
A fluttering ribbon, a wind-tossed curl,  
A moment's trembling speech.  
The rise and fall of dancing prows,  
A murmured "We must part;"  
The penciled curve of arching brows,  
A strong man's broken heart.

Fig. 10—Tabard

tically stiff, straight lines. In Tabard, however, there is a happy fitness in the decorative material (Fig. 10; 1906 edition), both border and ornament blending in harmonious unity with the type face, though its condensed character limits its use to cases where narrow measures are employed.

Chaucer Text possessed interest on quite other lines than its free outline. Here was a case of excess of variety to the extent that rather more work or stimulus was given to the rods or cones of the optic system than com-

Balloons Striking Through Principal Counties and Cities of the West  
Hearst and Better Haring This Summer Than Ever Before at Home Park  
The Process of Making Talking Paper Boxes is Simple and Wonderful  
Beneficial Results Obtained From Swimming in the Mediterranean Water  
Economic People Always \$1.234567890 Hearst's Magazine and Times

Fig. 11

fort demanded. It furnished a proof of our modern habit of reading by words and not by letters, for in the six-point especially (Fig. 11) the matter simply cannot be glanced, but must be traversed at a pace which makes the act of reading an extremely leisurely process indeed.

Herein seemed to lie a serious warning, for it is only natural to suppose that if the free outline is such a good thing, then the more of it the merrier. But not so, for even in the larger sizes of Roycroft the freedom of outline has almost become exaggeration, and the eye recognizes the forced nature of this freedom, properly classifying it

# Bright

Fig. 12—Post Old Style

as artificial. That is to say, such irregularities are not the natural outcome of nerve and blood pressure on the art-

ist's pencil. So, quite in Nature's way, we learn the great need for restraint in our pleading for freedom.

Post Old Style next came in for scrutiny, and at this point a great temptation had to be resisted. This face (Fig. 12) seemed lacking in restraint, both in design and amount of color, and the temptation was to enlarge on these two points, at the risk of forgetting our main thesis. The outline of Post (not the design) is more restrained than the outline of Roy-

# HONEST

Fig. 13—Blanchard

croft, but that seemed the only point in its favor as between the two faces.

By the time that Blanchard came under review (Fig. 13) there arose a question as to whether the designers of these free-line type faces really realized their ideals in these pseudo-antique designs. For this design is sin-

# HOME

Fig. 14—Hearst

cere in that one gets the impression of an honest desire to put on paper that which was of the mind, and not a mere affectation or "put-on-ness."

With Hearst, however, sincerity is not so evident (Fig. 14). Certainly we have the free outline, but little more. It would be a difficult matter indeed for one to defend such a letter as the capital M, for example.

This brought us to the end of the "Roycroft" list, and it seemed needful to amplify or reinforce somewhat the principle that had come so unwittingly to our aid. What did it all mean? Simply this: The free line moves, no matter where or how—it has life, and speaks if we but understand. The machine line is static, a dead thing, by means of which no movement is suggested or contributed.

It is possible that the root of the matter lies in that statement by Darwin that what we humans receive as smell, insects receive as vibration, for indeed smell is really the movement of electrons. So, with the visible, vibration is again the explanation, and lines which vibrate forever at the same speed become tiresome. The fine lines produced by the pantone process are unexcelled for quality and attractiveness. The secret of their charm is discovered by a good pocket lens: They carry a minute stipple which gives relief to the eye and prevents monotony.

For the printer, then, line is the all-important thing. He may mass imperfectly, may find balance with temerity, but it is only by line that he may express himself. Hence the importance to him of understanding, as best he may, the medium with which he works.

Uniformity of line may mean clear, quick reading, but on the basis of our findings the eye will quickly tire of it. The awful monotony of the same weight of line continued throughout a book will produce optical nausea for much the same reason that sameness of diet will so do. A feeling of gracefulness in a light face would seem to result from its slight tingling of the optic nerve; with heavy face we have the full-force impinging of the bold line on the same organism. In the realm of music the relative terms are "piano" and "forte."

When we arrange stiff brass rule around free-line type we are akin to that musician who renders "Annie Laurie" in jazz time. But the music man does it to raise a smile, while we printers are not conscious of burlesque in the work we are doing.

The machined line might be compared to that photograph which gives the features of a face in sharp focus, or even to a painting showing in strict naturalism the definite expression of the model. No set of features in Nature remains set for long. The subtle changes wrought by thought and feeling are ever going on, not to mention that variation of angle which movement produces. Hence the photographer who seeks to infuse his work with feeling sets his camera as much out of strict focus as will yet retain sufficient likeness, and the artist strives after an impression rather than a likeness. The principle would seem to be the same in each case: The



Fig. 15

avoidance of a stereotyped result that will produce monotony.

The tricks which can be played on us through the eye have been well demonstrated by those diagrams which spectacle firms exhibit for publicity, and even the printer may find examples among his own material, as witness this specimen which was taken from a founder's catalog (Fig. 15).

To the printer it may seem hopelessly difficult to infuse life or movement into his work, since type and decoration are but symbols or signs molded in a metal that is perhaps the least capable of all metals for the purpose. But once it is understood why the machine-finished line cannot show liveliness, and why the subtle variations of handwork can, the craftsman will be better able to work intelligently. In doing so he will find his work much more interesting. It is the interest in one's job that greatly distinguishes good work from that done as a matter of course by those who think only of time and earnings.

If, then, we can agree to classify handcraft outlines and machine outlines, we shall at least possess an item of knowledge which will enable us to work more intelligently. No one may

## Livery Dinner

## Livery Dinner

Fig. 16

say that we shall not mix and blend the two kinds of line, though, on the other hand, some of us will not desire to mix them once we have learned to distinguish, that is, so far as serious work is concerned.

We have ample sanction for yet another step towards purism in our craft ideals in the generally accepted practice of not mixing old-style and modern type faces. Why, then, should we not refrain from mixing handcraft faces with stiff brass rule? Thus even barock rule, molded though it be, is more in harmony with a handcraft face such as Caslon than is the perfectly straight line, for it suggests the free movement of handwork as Fig. 16 so plainly demonstrates.

There is need in our craft for building up a real technic and not merely a routine of practice. How many of us realize that the use of italics among roman produces the required emphasis simply because the momentary change of incline brings into play a fresh set of optic nerve cells?

Even if we cannot all learn to create work that is happy in stimulus and movement, surely we may all study what to avoid, and when—sameness of line of form, of tone, and even of direction, though let us pray to be delivered from chaotic medley and lack of harmony.

## Shop Improvements That Can Be Made During Slack Periods

By CHARLES J. POWERS

**D**URING slack periods it is an easy matter to make a few shop improvements that will enable everyone to work better and feel a little prouder of his place. A few of those that have recently been put into effect are well worth the serious consideration of every printer.

One printing plant found its stock and unfinished work was being piled in excess of the maximum floor load. A bright red band, six inches wide, was painted all around the stockroom at the highest point tests showed it was safe to pile paper. A notice to the effect that nothing must be piled above the line was posted near by.

The same plant bought a few gallons of aluminum paint and all the machines were painted during slack periods by employees. This resulted in cleanliness and more light, to say nothing of the saving in depreciation on the machines. To walk into a plant painted in this way is a treat. This aluminum paint was also used to advantage in dark corners in stairways, halls, and washrooms, which before had often served as a "bull's-eye" for chewing tobacco and other things.

All bindery and shop tables were made the same height, three feet wide and in a suitable length, which meant that they could be shifted around to any department. Being of convenient units, they never became obsolete. These tables, and particularly those in the bindery, were placed with the small end against the wall in order that the proper light would be had. As they were only three feet wide they were kept clean; there was no place to park a lot of junk such as accumulates on a bindery table shoved against

the wall. The arrangement keeps the employees from sitting opposite each other; being back to back under this arrangement, considerable conversation and the attendant loss of time are eliminated.

In another plant the foremen's desks are raised a few feet, for obvious reasons.

Humidifiers and roller washers have, of course, always proven worth considerable more than their cost.

One manufacturer has recently put an ink mixer on the market at a cost of about \$100, which, in a medium-sized or large plant, will pay for itself in a few months. The ink lays better, it requires less makeready, and will not, as a rule, dry in the fountain overnight. A cheaper grade of ink can be used and streaks are eliminated, particularly in tints. For those who have attempted to mix five or ten pounds of ink only to find they are short, this little machine is a lifesaver. It will mix from one to twenty-five pounds of ink, and having two bowls, two batches can be mixed at any time. It is also good for mixing a lot of can ends, even while a job is being made ready, and thereby eliminates a loss prevalent in almost every pressroom.

Another plant has worked out a very definite schedule for production that should appeal to every printer. In the event that the press the job was intended for is busy, it shows a second and third choice, run as many up as is profitable, according to the quantity on the job. The foreman simply looks at the chart and knows at a glance what is the next best press for handling the particular form.

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created by our live Art Department, produced by us by either Offset Lithography or the Letterpress, will surely result in a successful campaign. A complete service is offered by

**WALTON & SPENCER COMPANY**  
1245 South State Street, Chicago, Illinois

The Walton & Spencer Company, offset specialists, used this colorful blotter to develop orders for the item of publicity most seldom, perhaps, thrown away

## Books as the Printer's Working Tools

By FRED J. HARTMAN

Educational Director, United Typothetae of America

THE slogan "Find It in Books" is not as current in printing circles as it should be. There is apparently no dearth of useful books on printing. It seems that printers have been so busy as *doers* that they have, to a large extent, neglected to use the very tools of the trade for which the industry is largely responsible.

Some of the leading master printers of America are beginning to recognize that the industry will not continue to make the progress that it has made in the past quarter of a century unless printers develop the habit of utilizing the stored-up knowledge of the ages in so far as it applies to their work. They feel that it will become increasingly difficult to serve other industries in a creative way if, for example, the craze for modernism is allowed to go on without any relationship to the past history and experience of the industry. They know that printing will not rise above the level of mediocrity if use is not made of the commonly accepted tools of the profession.

It is not enough to train more workers. Thinkers are needed who will bring to their tasks something of the spirit of learning and research of the old masters. Printers are facing a far more dangerous obsolescence problem than that of mechanical equipment. The human machine that falls short of its highest possibilities because it lacks the power that comes from information and knowledge gathered from books exemplifies the worst possible kind of economic waste.

In order to stimulate an interest in reading on the part of printers the United Typothetae of America has started a movement for the development of Unit Libraries for Printers. This is mainly an effort to list available books pertaining to the craft, classifying them according to their practicability, and providing a plan for distributing them to the best advantage from every angle.

As a means of feeling the pulse of printerdom towards books and their part in the industry, letters were sent to 150 persons—printers, teachers of printing, and others interested in graphic-arts literature—asking for suggestions in regard to books that should be in a graphic-arts library. They were requested specifically to suggest books that have been helpful to them. The majority of the replies were frank admissions that books have played very little or no part in

the business life or the writers. These men recognized, however, the importance of stressing the use of such tools. They expressed the hope that every effort be put forth, so that the master printers of tomorrow shall be equipped with full business armor and not be compelled to depend upon experience for all their knowledge.

Lists of books, with reasons for the choices, were received from 51 persons. A total of 419 books was named, but only 30 titles were mentioned five times or more. Of the total, 14 were mentioned by four persons; 25 by three; 79 by two, and 272 titles received a single vote each. A list of the books receiving five votes or more follows in order of rank by number of votes received at this office:

HACKLEMAN, "Commercial Engraving and Printing" .....	21
UPDIKE, "Printing Types" .....	18
GRESS, "Art and Practice of Typography" ..	16
POLK, "Practice of Printing" .....	16
FRAZIER, "Modern Type Display" .....	15
HENRY, "Printing for School and Shop" ..	11
DEVINNE, "Correct Composition" .....	10
U. T. A., "Typographic Library" .....	10
WIBORG, "Printing Ink" .....	9
DEVINNE, "Modern Book Composition" ..	9
DEVINNE, "Plain Printing Types" .....	9
DEVINNE, "Title Pages" .....	9
GOUDY, "The Alphabet" .....	9
HENRY, "Essentials of Printing" .....	9
SHERBOW, "Making Type Work" .....	8
SPICHER, "Practice of Presswork" .....	8
"American Manual of Presswork" .....	7
McMURTRIE, "The Golden Book" .....	7
UPDIKE, "In the Day's Work" .....	7
FRAZIER, "Type Lore" .....	6
OSWALD, "Benjamin Franklin, Printer" ..	6
MORRISON and JACKSON, "Brief Survey of Printing History and Practice" .....	5
McMURTRIE, "Type Design in the Twentieth Century" .....	5
ORCUTT, "In Quest of the Perfect Book" ..	5
PLEGER, "Bookbinding" .....	5
ST. JOHN, "Practical Hints on Presswork" ..	5
SHERBOW, "Effective Type Use for Advertising" .....	5
TREZISE, "Typography of Advertisements" ..	5
Webster's Dictionary .....	5

A number of intensely interesting letters were received with lists of books. One was from William Pfaff, of New Orleans, who laid special stress upon the cultural value of the works of Shakespeare, Ruskin, Franklin, Burns, Bancroft, Dickens, and Bacon. Mr. Pfaff commented: "The average citizen in this day and age is only interested in his own immediate surroundings, his income, and the morning paper. Lord Bacon said, 'Reading maketh a full man,' and if we can stimulate the printer to a fuller realization and sense of the treasures which Ruskin tells us are hidden in books, more power to the U. T. A." The ten books he suggested are:

DEVINNE, "The Invention of Printing."  
HANSARD, "Typographic."

MACKELLAR, "The American Printer."  
UPDIKE, "Printing Types."  
LOCKWOOD, "American Dictionary of Printing and Bookmaking."  
RINGWALT, "Encyclopedia of Printing."  
"George Joachim Goschen" (published by subject's grandson).  
BOWYER, "The Origin of Printing."  
ADAMS, "Typographia."  
U. T. A., "Typographic Library."

A letter received from a teacher of printing was especially valuable because of the summary included for each suggested book. These titles, with his comments, are as follows:

FRAZIER, "Modern Type Display."—A clear, concise demonstration of the fundamental principles of display printing, by our foremost author and typographer.

BARTELS, "Art of Spacing."—A book which deals admirably with the intricate details of spacing in good printed matter. No other book covers this.

GRESS, "Art and Practice of Typography."—An informational and inspirational book dealing with the historical and artistic phases of printing. Very helpful to the student.

POLK, "The Practice of Printing."—A textbook for the young printer in school or shop, presenting the fundamentals of good trade practice in systematic order.

FRAZIER, "Type Lore."—One of the best books on type faces; links the tradition and backgrounds of the craft with modern printing.

SHERBOW, "Making Type Work."—A remarkable little book on legibility, display, and grouping of type matter that has proved very helpful to printers.

SHERBOW, "Effective Type Use in Advertising."—A companion book to "Making Type Work." Both are outstanding authorities on force and legibility in handling type.

UPDIKE, "In the Day's Work."—A purely inspirational book that I consider indispensable to the young printer. Gives him proper attitude or viewpoint toward printing and his job.

McMURTRIE, "The Golden Book."—The best book yet published on the historical side of printing. Well arranged, interestingly written.

GOUDY, "The Alphabet."—A masterful comparative study of styles of lettering; helpful to students of typography and design.

### Relative Frequency of Type Characters

In order to determine the frequency with which the various letters of the alphabet appear in bookwork, an English trade journal has reported its findings based on the actual counting of 10,000 characters. The table given below indicates the relative frequencies. Based on 10,000 characters, the percentage of 7.94 for *a* would show that this character constituted 794 of the 10,000 characters, and so on.

Per cent		Per cent	
a	7.94	r	5.75
b	1.29	s	6.68
c	2.69	t	9.55
d	3.63	u	2.26
e	11.93	v	.83
f	2.24	w	1.59
g	1.67	x	.29
h	5.05	y	1.63
i	7.12	z	.02
j	.07	ff	.11
k	.57	ff	.14
l	3.45	ff	.06
m	2.61	caps.	1.75
n	7.15	period	.73
o	7.36	comma	1.21
p	1.60	semicolon	.05
q	.10	colon	.02



# New Books on Graphic Arts Subjects

## What the Journalist Should Know of Printing

Too many books concerning journalistic printing reflect the attitude that, as the reader probably is well informed on the practical phases of such work, these phases can properly be treated in brief and general terms. Such works offer only slight help to the person seeking the ABC's of journalistic printing. "Printing for the Journalist," by Dean Eric W. Allen of the School of Journalism, University of Oregon, has recognized the common deficiency and filled it in satisfyingly.

Keeping in mind his intended reader, a college-trained young man working as a newspaper reporter, Dean Allen has covered the information which many journalistic students and newspaper workers have often failed to locate. The book is divided into four sections which treat respectively of the work of the reporter, copyreader, makeup editor, and managing editor or owner. Dean Allen's competent writing is one of the Borzoi Handbooks of Journalism, published by Alfred A. Knopf, and it can be secured through The Inland Printer Company at \$2.15, postage prepaid.

## Grammar on a Practical Basis

A few summers ago a budding college freshman was polishing up on grammar for a fall examination which would, if he were successful, permit him to omit the first-year work in English. The polishing was not needed. For the preceding year he had been engaged in journalistic work principally involving grammatical construction, and correct sentence-building had become almost a habit. But he could not leave well enough alone. He purchased a standard college rhetoric redundant with "do not's": "do not" use this word, "do not" employ that construction, "do not" follow the other form. The battalion of inhibitions battered down his confidence; whenever a natural expression raised its head a negative warning drove it to cover. He had failed the examination before he had written it.

Perhaps Mason Long, associate professor of English literature at Pennsylvania State College, and author of "A College Grammar," himself studied from an unduly negative text. Certainly his book devotes itself to telling the student *what* each form of word

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in its catalog, a copy of which will be sent upon request

is, *how* it is used, and *why*, and the negations are satisfyingly ignored. He maintains a practical viewpoint on his subject which may well be envied by many authors of college texts.

The text is modern in every way. Words having had one sense in 1880 may in 1928 be possessed of five or six, all of them in good standing; and the student needs these up-to-the-minute definitions if his classwork is to serve him beyond commencement days. And in some senses this book is a manual of style. Many of the questions propounded in Mr. Teall's department would never reach print if the writers had first consulted "A College Grammar." The examples given in every case are so illuminating that a simple answer to the problem at hand is readily obtained by the reader.

To college students the book will be invaluable. To editors, proofreaders, journalists, and all others whose business or avocation includes the proper use of the English language, Professor Long's text will become an important item of equipment. The price is three dollars, and the book may be secured through The Inland Printer Company.

## The Wings of Business

For several years S. R. Stauffer, a letter consultant of Minneapolis, has been publishing a weekly bulletin service on letters, this service having been sold to over a thousand business concerns. These bulletins—a year's total of fifty-two—have been revised or rewritten and are now offered under one cover carrying the fitting title, "Letters, the Wings of Business."

The bulletins, each occupying just one page, are obviously from the typewriter of a man who knows his subject. This is not a book of examples of effective letters. Each topic is discussed in such manner that the vital facts are driven home to the reader. The subjects treated extend over such a broad field that conscientious application of this material would inevitably solve all of the reader's serious correspondence troubles. Among the

problems discussed are: Why letters are mediocre; hackneyed expressions; the "you" attitude; six tests of a letter; the inquiry-bringer; sales-promotion letters; the inactive account; the distinctive letter; letters that carry a sting, and visualizing your man.

An excellently printed book is not necessarily a volume of excellent content, but this book happens to be both. At the risk of trespassing upon the grass of another department, I must mention the very masterly printing of "Letters, the Wings of Business." The book is of large brochure size, with cover of deep orange Della Robbia stock printed in black and gold with embossed effect. White deckle-edged Della Robbia—this stock offers about the last word in quality appearance—is used for the text pages, which have an ornamental border of blue within a rule border of black and are set in ten-point Garamond. Quality stands out clearly in every feature of this brochure. The price is five dollars, and orders should be placed with Mr. Stauffer at 601 Wilmac Building, Minneapolis, Minnesota.

## Goode and Powell on Advertising

Books on advertising are plentiful. Almost every phase of this profession has been treated with varying degrees of competence in one or more writings. Somehow the writers have never ventured upon the assumedly thin ice of the topic which K. M. Goode and Harford Powell, Jr., have undertaken in their "What About Advertising?" Whether these earlier writers looked upon the thought of such a discussion as rankest heresy is beside the question. The book is constructed upon this enlightened premise: "The advertiser should get his money's worth."

Does it raise a doubt where seemingly none existed before? It certainly does. But that day was bound to come. Failures occur in every line of human endeavor, and advertising campaigns enjoy no divine exemption. We hear of the Wrigleys and the Fields, and the red recordings of advertising "flops" enlighten only the mute files.

What about advertising? The book drives home a goodly number of truths which, carefully applied, will save many an advertiser more than the cost of this writing's first edition. It dwells less upon the mechanics of advertising and more upon the brainwork concerned in planning and application

of the campaigns. It properly projects over hot coals the advertising manager who does not evaluate every advertisement on the basis of tangible results. With satisfying vigor it overthrows the more senile misbeliefs that handicap this profession, such as the blind faith in the worth of "atmosphere," and sends them spinning.

The book is important. Some advertising agencies will benefit immeasurably from a thorough application of the ideas it suggests. Every advertising manager will find it practical to delay his forthcoming campaigns and reconsider them when he has finished the book. And the publisher is not extravagant in advising its use by business executives in every line. The publisher is Harper & Brothers, and the book costs \$3.65, postage prepaid. An order for this book can be placed through The Inland Printer Company.

### Publicity for Social Work

The experienced social worker knows that social work without publicity is as unproductive as is manufacturing without advertising. In this day of intensive advertising and propagandizing the publicity department of the welfare organization assumes an importance that cannot be minimized except with peril of missing its objectives completely. Therefore the best of reasons exist for the publishing of "Publicity for Social Work," by Mary Swain Routzahn and Evert G. Routzahn, Department of Surveys and Exhibits, Russell Sage Foundation.

This book makes no effort to cover the publicity disseminated in classrooms or through books. Its field—and it is a field sufficiently large for the most ambitious—is limited to publicity addressed to adults. Under this subject one subdivision is ignored: the use of motion pictures for social propaganda. The author's explanation that "the matter of non-theatrical film distribution is in chaotic condition" is, as I know from personal experience in that disorganized field, entirely accurate.

The value of this book is found in its exhaustive analyses of the problems faced by the social organization needing publicity, and its concrete discussion of the various methods of solution. The scope of these analyses can best be grasped by consideration of the chapter headings, which are:

Attracting Attention; Holding Attention; Obtaining Good Will; Obtaining a Response; The Newspaper; Social Work as a Source of News; Getting Into Print; Types of Printed Matter; The Physical Makeup of Printed Matter; Decoration and Illustration of Printed Matter; Copy; Distribution of Printed Matter; Public Speaking; Arranging and Conducting Meetings; Dramatic Methods; Fairs; Expositions; Elements of the Intensive Campaign, and Managing the Intensive Campaign.

Under each heading the material is treated in such detail that the reader is directly aided in making his plans. For example, in (1) the chapter on the physical makeup of printed matter and (2) that on copy are discussed:

(1) The Layout or Dummy; Design of the Cover Page; Designing Pages of Text; Sizes of Type; Type Faces; Length of Lines; Emphasis; Color, and Paper. (2) Titles and Headlines; Section and Paragraph Headings; Organization of Subject Matter; Style of Writing; Good Writing, and Indication of Date and Source.

"Publicity for Social Work" will be found indispensable to every permanent welfare organization, and worth more than its cost even to the temporary group working upon special or short-lived problems. The printer dealing with groups of either type will do well to recommend the use of this book. It will simplify and expedite his relations with the customer, and will help toward the production of publicity especially well qualified to do the most effective work possible within limits set by the appropriation. The book is published by the Russell Sage Foundation, New York city, and is available at three dollars.

### Oswald's History of Printing

The name of John Clyde Oswald is as integral a part of our industry as types and presses. Its closest synonym is "printing." Whether he is editor of a trade paper or managing director of a printers' association, his influence and authority continue to be recognized. When, therefore, John Clyde Oswald publishes "A History of Printing: Its Development Through Five Hundred Years," one may be certain that a significant step now has been achieved, that a milestone in the authoritative recording of printing's background has been passed.

There is no cause to review the subject matter of this book. Those who are acquainted with Mr. Oswald will know that the book is entitled to high rank for its scholarliness, reliability, and readableness. Those who do not know the author, but who seek a competent record of the industry's history, are entirely safe in accepting my advice to read this work without fail.

The book consists of 404 pages, including a bibliography and index. Illustrations are liberally used; there are 142 of them, or an average of one illustration to about every three pages, and several are printed in colors.

This writing is a genuine addition to the literature on printing. It will be treasured by all who are compiling libraries on this subject, and might well be specified as required reading for printing courses. Cost of the book is \$7.50, plus postage, and it is sold through The Inland Printer Company.

### Further Reading With a Purpose

Two more pamphlets in the "Reading With a Purpose" series of the American Library Association are before me. If you do not know the nature of this series, you are missing something good. It is a constructive program for guiding the person with a special interest or hobby to the books best qualified to increase his reliable information on that subject; also, it provides enough discussion of the subject so that the reader who is uninformed can decide whether he cares to go farther along these lines.

One of these is "Adventures in Flower Gardening," by Sydney B. Mitchell, who gardens as resultfully as he conducts the School of Librarianship at the University of California, and is widely recognized in both fields. He summarizes the joys of gardening in tempting manner, and tells of seven books which will help the amateur toward better results.

The second leaflet, "Pivotal Figures of Science," is written by Arthur E. Bostwick, who has earned renown in science as well as in library work. Following his able discussion of the scientific field he cites and describes seven writings qualified to throw light upon the leaders in this line.

No reader of THE INLAND PRINTER can appreciate the worth of this series until he has examined the list of subjects already treated. Inquire about "Reading With a Purpose" at the local library or at your bookstore.

### Effective Business Letters

In 1915 Edward Hall Gardner and Robert Ray Aurner, respectively professor and assistant professor of business administration at the University of Wisconsin, published the first edition of "Effective Business Letters." As now rewritten it presents a teaching method developed from the letter-writing course given at the University of Wisconsin for the past eighteen years. The principles offered are those which have been found to serve the letter writer with greatest value.

The book is replete with examples of letters that should not and should be used. It presents the weak, futile letter and follows it with the letter which would attain the given purpose more successfully. The crude letter is contrasted with the diplomatic one which reaches the goal but hurts no feelings en route. This book should be of great value to printers and others who need reliable guidance on the important matter of letters. The price is three dollars, plus postage, and the book may be ordered through The Inland Printer Company.

# EDITORIAL

## *The Importance of Fishing*

NOT far from the geographical center of the United States is a wide-awake, aggressive city exceeding one-third million in population. Located in that city are the home offices of a corporation probably the largest and wealthiest in the world in its particular field. This organization has used and now uses printed advertising wherever such advertising seems to promise a profit, and these ways are many. Presumably such a corporation would be showered with the printed advertising of quality printers seeking large accounts with gilt-edge credit.

But business must bow to the lure of the trout and the musky. The assistant advertising manager of this corporation comments: "Not a piece of printers' advertising has passed over our desks for the last thirty days. I expect they have all gone fishing."

The summer slump? Yes, that's the trouble. But the printer who distributes no printed examples of his work during summer months is complaining about a self-imposed slump. What chance has his salesman to declare to a prospect, "You should be mailing out printed pieces in preparation for the fall business"? Such a printer is on a plane with the flat-dwelling real-estate salesman who lauds the pleasures of owning your own home.

It is true that other industries are equally at fault for the fallacious attitude toward summer business. That, however, does not take care of the printer's problem. Many a printer during August handles 85 per cent of the amount of business handled during February—but such printers place printed advertising in the mails every thirty days and twelve months out of the year. Too many other printers, however, welcome the opportunity to declare that business is dead. It justifies so plausibly their tendency to cut short all advertising solicitation and "take it easy" for a few weeks.

The problem of the summer slump, and its solution, lie completely within the mind of the printer. If stores and factories closed their doors for three months, he would face a real problem. But goods are being manufactured every day all summer, and these goods

must be sold to the retailers. The retail stores are disposing of goods to the public every day all summer, and these goods must be advertised before they can be sold. The printer's work is there, if he can resist the languor of warm days and the indolent advice of others enough to go after it.

Hunt the musky among the weeds if you must, and forget the printing orders that are being placed even in the summer. But don't, as a matter of honesty, declare that there is no summer business until you have looked for it where such business grows.

## *Sound Ideas That Serve the Printer*

THE Franklin Typothetae of Cincinnati believes in giving its members more than a place for meeting fellow-craftsmen. Service, it reasons, may rest in ideas which are worth far more than the finest clubrooms. And its belief in such service finds practical expression in this association's Interchange Bureau of Printed Samples.

The idea is sound. These samples have been gathered from various cities throughout the country, Cincinnati not being represented for easily apparent reasons. About seven thousand pieces are included in the collection, and they cover about five hundred subjects. Printer-members and their salesmen in search of novel layouts, color combinations, and other printing ideas use this collection as a reference library of the country's high-grade work, and thereby draw upon an ideal source of practical and attractive ideas.

Too few of these association projects are being conducted. In a land which owes much of its success to the gift of imagination plus the determination to make every constructive idea serve its purpose, many a printer is starving. He does not lack food for the stomach. His need is for ideas which will endow his particular business with personality; which will give it a character all its own, and appeal to customers who seek such personality for their printed advertising. The association can serve these printers, can lead them to innumerable sources of workable ideas and plans.

## *Governmental Interference With Business*

A DOMINANT feature of the present era is the amount of hokum, commonly styled "bunk," filling the air and the printed page. Erroneous statements, groundless philosophies, and harmless but commercialized notions have posed as authoritative voicings until the thoughtful reader mistrusts almost every medium of expression.

Protests against governmental interference with business have been heard so often that they begin to take on the appearance of subsidized complaints. In many cases, of course, they are. But when the lightning strikes at home—when it is suggested that the publisher guarantee the integrity of his customers' dealings and stand good for those who fall by the wayside—bureaucratic meddling is transformed from a phrase to a catastrophe.

THE INLAND PRINTER commented editorially on the publishers' conference in the August issue. The facts behind that comment are to be found in the first article in the present issue. No additional comment is required by those facts. The story they disclose is too complete to need the support of opinion. This story should be read by every publisher. Moreover, it should be given the attention of every printer, for printers may be chosen as the next "go-between" of impostor and victim to receive the solicitous attention of the Federal Trade Commission.

## *"Dull Times," You Say?*

IN THE morning's mail is a letter asking details about a certain item of printing machinery. Where is it made, and by whom? What is its capacity? Is it economical? What is its price, and through whom can it be purchased? The writer states, "I am at a loss to know where to write for this information." Does this indicate "dull times," or does it point to an instance where a manufacturer is not maintaining close contact with his prospects?

And another example: The August issue of THE INLAND PRINTER contained a list of printed matter available through various concerns dealing



in machinery, ink, paper, and so forth, and the article offered to see that requests for such material were filled. How did the readers respond? Within thirteen days after the first copy of the issue was in the mails requests for nearly five hundred pieces of printed matter had been received, and they are still flowing in by scores and scores! Who said, "Dull times"?

### Telling You Something You Won't Enjoy

THERE is no special pleasure in pointing out the flagrant weaknesses in men's ways of doing business. THE INLAND PRINTER finds far more enjoyment in commending than in condemning.

The sole purpose of this editorial is to emphasize a fact that should be, but is not, familiar to every concern in the printing and allied industries: New postal regulations went into effect on July 1. THE INLAND PRINTER has used every means possible to stress this fact and its significance to printing and advertising. By editorials and articles it has demonstrated how printers can use the new rates to their very decided advantage.

Naturally, a concern should be expected to make its own advertising conform to the new regulations before it suggests the same procedure to its customers. But what do we find? In many cases not a change has been made. The return cards continue to go out with a square marked for a two-cent stamp. As for business-reply cards of specified size and form to be returned *without stamps*, either these concerns have not read the new regulations or they evaluate a prospect's inquiry at less than three cents.

What can be done about it? Plenty! First, read the new regulations very deliberately. Second, read over your direct-mail pieces and your advertising copy from top to bottom, and strike out all such anachronisms as that of specifying a two-cent stamp on a post card for which the Post Office Department requires a penny stamp. If you do not wish to throw out the cards so printed, have a girl correct the error. A correction in favor of the customer reflects credit upon you. Third, decide whether or not it is worth more than three cents to receive a return card from a prospect. If not, wait for him to furnish the stamp and mail the card. But if his orders are worth more to you than the price of a newspaper, then by all means tell him to mail the special card *without a stamp* and you will pay the postman.

## Facts About the Tintograph Process

By GEORGE H. BROWN

THE insert opposite was colored by means of the tintograph process. The black was printed in the usual way from a line cut, but the red, yellow, and blue were printed by the use of a tintograph plate.

This process has its own particular niche in the graphic arts and crafts and is not intended as a complete substitute for all color printing. The coloring is in the form of a tint, not a solid color; it is also dull finish like crayon or water-color painting. It further resembles water-color work by the peculiar vibration of color set up by the subtle irregularity in the lay of the tints. If you will gaze at a violet or green area in the picture caused by overprinting two colors it will almost seem as if the color were in motion. Artists call this effect "vibration," and try many tricks in the endeavor to attain this unusual effect.

From this insert you will see that the process is chiefly useful where sketchy effects are desired. It cannot be used where fine-line color detail or intense color is necessary.

Striking and interesting effects can be obtained by using the process with color panels, initial letters, borders, etc. It is expensive to have special zinc tint-blocks made to fit each job of composition, but it is a great aid to a good compositor to be able to command color masses at will to enhance his brass-rule panels or his outline borders. A tintograph plate can take the pattern of any open kind of cloth.

Another common use of the process is in duotoning halftones. A tint, usually an orange, developed to give three or four tones, is overprinted on a black halftone and gives a brownish tone to most of the cut, with a clear, white highlight here and there and perhaps an extra strong accent of orange elsewhere in the illustration.

A more difficult use of the process is to print a rather contrasty but generally light-toned halftone in a shade of blue and then tintograph over this blue with red and yellow, thus creating all colors by the proper proportioning of the amount of each color as tintographed in the different areas of the cut. Of course, this will not give the same result as tricolor or quadricolor. If the work is done on a dull-coated paper the picture will be dull finished, even after three or four overprintings have been completed.

Usually the key form is printed first. Several impressions of this form are taken on specially selected stock

at the time of the regular printing. If these impressions are at all out of register the color plates will also be.

The pressman now applies a treatment to one of these special sheets on the areas where he wishes the color to appear. To make the process particularly easy, this treatment is taken care of in the form of an overlay. He therefore takes his knife and cuts a special type of overlay and applies it to the sheet in the places where he wants color to appear. If he wants more color in one place than in another he applies more overlay. This overlaid sheet is to be used to press the activating material against the tintograph plate, upon which it will bring out the color design.

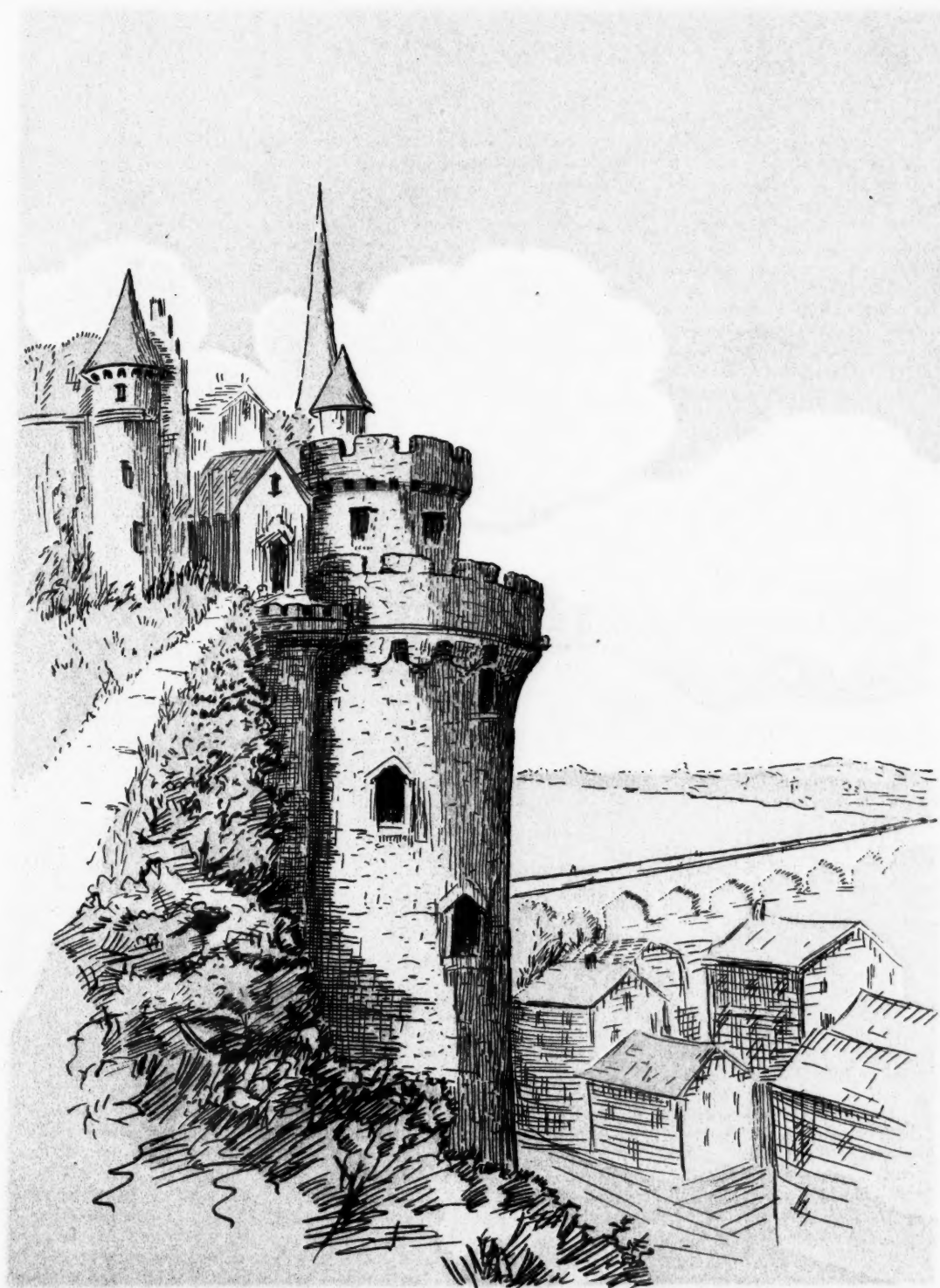
The next step is to prepare the tintograph plate. An old halftone will do as a foundation block upon which to stretch a piece of "Resintint," provided it is level and not dug into in any way. Flat tint-blocks are still better.

This foundation block is then surfaced with a sheet of "Resintint." This comes in sheets 22 by 32 inches in size, and is coated on one side with a material that has ink-resisting qualities, or, to be more accurate, "ink-shedding" qualities. The regular printers' ink as applied by composition rollers passes through this coating without remaining on the surface.

The "Resintint" sheet is stretched across the top of a block and tacked along the top and bottom edges for convenience in handling. The block so surfaced is then locked up in the chase, brushed over with "Intensine" solution, and blotted.

This block now goes to the press. It bears no picture or design; no sign, mark, or character. It is ready to have the picture activated.

The press is inked up with the color we intend to run, and the chase holding the tintograph plate or plates is placed on the press and the ink allowed to roll over the form for a few revolutions of the press. The pressman sets his guides so that the plate will roughly cover all parts to be given the color. He next takes up the activating sheet prepared as previously described, and feeds it through the press. This gives him his picture in the color to be run. He can add more ink or take off some; he can add or take away impression, or can even alter the activating sheet at this stage and get a different allocation of color. When these details are attended to the job is then run off at any speed desired.



Specimen of work done by the TINTOGRAPH PROCESS, the new patented process which prints from an ink resisting surface on a regular printing press. The black or key form was printed from an ordinary zinc line-cut, but the colors were all Tintographed without any engraved color plates whatever. All the work in preparing the Tintograph plates being done by the pressman in much the same manner as an ordinary make-ready and almost as quickly.





# Offset Photolithographic Pitfalls

By GUSTAV R. MAYER

**A**S THE beginning of offset plate-making is photographic reproduction, the very first thing to consider is the suitability of the original copy, so that the camera can produce a satisfactory job from it. The better this copy the better will be the printed job off the press, and it is only the final press edition that counts with the advertiser who pays for the job. The photographic negative is the basic foundation for a satisfactory result on the press. This press-result idea does not receive the consideration it should at the very start of a job. Usually there is a nervous, high-pressure haste to get the work under way, and all too frequently this proves that the old proverb "Haste makes waste" is still very definitely on deck.

In proper preparation of the original line drawings, photographs, wash drawings, oil or water-color paintings, pastel drawings, or proofs from type or engravings, in every instance the first thing to consider when examining and passing on this original copy is: How will it reproduce in the camera? For that is the purpose of this original copy, and every attention given it at the time of preparation will earn dividends later on when the platemaker and printer do their part of the work.

Gray lines on a line drawing may look very pleasing on the original drawing, but when these are reproduced in black ink on the press the effect will be disappointing, as the reproduction will be thick and heavy by comparison. Then the artist boils over and the customer is dissatisfied. There is so much of this sort of line drawing done these days that we seem to be losing our idea of what a line drawing should look like. In most cases the artist is asked to rush it, and it is rushed. He is scarcely given time enough to let the ink dry on the paper. The result is fine shading and lines that are gray, and the shadow detail is scummed over.

What happens when such a drawing is in front of the camera? The photographic plate is far more critical in picking out defective spots in the original than our eye. To keep the gray lines from disappearing the camera exposure must be kept as short as possible, and to pick up the scummed-over shadow detail the exposure must be increased so that the light reflected from these areas on the copy will build up an image on the photographic

plate. Here we have two opposite extremes that the photographic plate is expected to handle. It is as reasonable as trying to walk and run at once.

True, the photographer does get a negative from this kind of copy, and it's done every day, but this also is the reason for the deluge of mediocre specimens of printing that is served up to the dear public and that does not bring home the bacon. The deficiency at one stage of the photome-

scratched-in lines was entirely different from that of the artist's original pen lines. When the customer saw the printed job he had a dissatisfied feeling, but did not know what was wrong.

It also is true that poor reproductions are made from good line drawings. Poor and inferior work is often brought about by ineffective production from the camera to the printing press. The negative may be defective, under- or over-exposed, under- or over-developed, or too much to too little intensified. All of these factors must be guided and controlled by the photographer, and all will depend on his ability to manage his light and chemicals to obtain the desired result.

Then, from the best of negatives made from the best of drawings, a poor print on the lithographic metal plate will nullify all the good work done by the artist and photographer. This photographic printing upon the grained metal plates is far from being a purely mechanical procedure. Just as in negative-making there is a certain mechanical routine that is gone through, yet, when working with any kind of chemicals, to know when to stop is the important item.

If there is not intimate contact between the negative and the light-sensitive coating on the metal plate over the whole area of the negative the print will not be clean and sharp, the lines will be spread, or the shadow detail will be blocked up due to the light spreading at the out-of-contact places, which again will spoil the work. This out-of-contact trouble is not unusual in vacuum printing frames, and may be caused by a defective vacuum pump which is in just good enough condition to keep the frame from falling apart when tilted from a flat to an upright position. There is just sufficient atmospheric pressure on the frame to keep the negative and metal plate from slipping, but not enough to take out any slight curve in the metal and bring the two surfaces together.

Figure 1 illustrates what happens when the light-sensitive metal plate and negative are not in intimate contact with each other. During the exposure the light spreads underneath the opaque parts of the negative, all lines become thicker, the detail in the dark parts blurs into a solid mass, and the product is a waste of time and material due to defective equipment. This same poor result can also occur if the

## ~[A COPY IDEA]~



Are you using a "45"  
or a blunderbus?

*Planned-in-advance* direct-mail advertising is the only way to hit the thing you're shooting at. It takes a complete printing service to make your aim effective. Discard the blunderbus!

**The Stamford Press, Inc.**

STAMFORD in the Catskills, NEW YORK

White spots on target indicate holes actually punched in this card, which, by the way, was within the size limits sent for a penny

chanical-reproduction process can but rarely be corrected at a later stage to the point where the job is as good as one that was started right.

Only the other day the writer saw a condition of this kind, where the original line drawings were not suitable for this method of reproduction. The photographer made very good negatives, considering the quality of the copy; it was important that the detail in the shadows be held, and the result was that some of the fine gray lines disappeared. An attempt was made to scratch these missing lines into the negative with a needle, which helped some, but the character of these

negative has been reduced too much, which also thickens the lines and weakens the shadow detail that will be solid black in the print on the metal plate. Figure 2 is the result of good contact between the negative and metal

are now available, and these should be utilized throughout the photographic workrooms, thereby avoiding trouble from leaking gas pipes or stoves.

An English writer defined dust as "matter out of place," and the photo-

tives and prints. But spots we will always have with us, as long as our clothes wear out and mummy-dust gathers in the little-used places. The obvious remedy is to use every means to reduce to a minimum the spot-producing material around the plant.

While we are on the subject of line reproduction, just a few comments on proofs from type matter as copy for reproduction will be in order. The importance of clean, sharp impressions from good type has been referred to recently in a brief way. Some of our typographic printers, who supply to lithographers proofs that are intended for photographic reproduction, do not understand the necessity of producing first-class proofs. Galley proofs on enameled paper will not answer the purpose; neither will proofs that look as though the type were intended for embossing. When these embossed proofs are placed before the camera the result will be that the embossed type will have a shadow somewhere around each letter that will cause a thickening of the letters where this shadow happens to be, giving a distorted appearance very disturbing to the eye when read in the printed job.

If a thin ink is used in proving the type, every letter will have a slight gray halo around its edges. This again causes a thickening-up of the type matter, as the camera will show this gray halo as a ragged black edge surrounding each letter, which again will



Fig. 1.—Poor contact between metal plate and negative has this effect

plate. These two examples clearly show the difference between poor and good contact when making the print.

The chemicals used for photographic printing on lithographic plates are few in number when compared to those used in producing the photographic negative. We know that certain combinations of these chemicals enable us to transfer, by the action of light through a negative, a duplicate image of an original drawing or photograph. The manipulatory details are fairly well understood, but when these are expected to work under conditions in which a human being can hardly live, then such work will be on the loss side of the production record. Any odd corner, attic, or cellar of a plant will not do if worthy results are needed.

Plenty of good, clean air is absolutely essential for the satisfactory functioning of photographic chemicals and processes. Nothing will produce fog quicker than lack of proper ventilation, either in summer or winter. In many plants the fog is a cold-weather trouble, as then the windows are closed and the workrooms deprived of their natural supply of fresh air. Leaking gas pipes are also a source of fog in photographic work, even though the leakage is so slight as to be hardly noticeable to our sense of smell; the chemicals are far more sensitive than the human nose. Electric heating devices of all kinds and for all purposes

engraver calls specks and spots in his plates "hickeys." The photolithographer falls heir to these same defects in his plates. Cleanliness in the workrooms is becoming more and more of a fixed good habit in the majority of



Fig. 2.—Good contact between negative and metal plate produces this result

plants; the result is that streaks and spots caused by dust and dirt are not as numerous or as common as they once were. It pays in hard cash, this keeping a place clean, as it takes time to remove such spots from the nega-

not be conducive to the satisfactory appearance of the finished offset job. Photoengravers' proof paper produces the best impression for this purpose, as the surface of this paper is very firm and the ink has a good affinity

for the coating on this paper, meeting the condition required to obtain a mechanically perfect proof that will produce the best possible negative in the process of photographing.

Reproducing type matter on the offset press satisfactorily requires even more exacting care at every step in the process than in reproducing pictures. We are all more or less familiar with the appearance type should have, while the original drawing of a picture is rarely seen by the reader, who therefore cannot have any preconceived

with the ink impression on it is dipped into a photographic developer only those parts of the film will blacken that are not covered with ink. After developing, the film is washed in water for a short time and the ink is washed off with turpentine or any other ink solvent. The type matter then appears in cream-colored letters on a black background, the cream color being the original light-sensitive silver salts in the film, which are removed by immersing the film in the hypo-fixing bath. The result will be a negative

who appreciates good linework and says that it is more difficult to make a good line negative than a halftone negative.

Very few line drawings are intended for reproduction in same size. The majority are reduced from one-half to one-fourth the original size. There are practical limits within which the drawing should be kept. Too great a reduction will result in the loss of fine lines in the open spaces, small details in the shadows will disappear, and crossed lines will merge into a solid black. Every artist has his own characteristic technic, and it will depend on this as to how much reduction his drawings will stand in producing a satisfactory printing plate.

As an example of lost shadow detail, Fig. 3 is a line reproduction as it appeared in an advertising folder. The writer does not know who is responsible for this job, but is well acquainted with the artist, who is noted for his carefulness in preparing his drawings for reproduction. The black patch around the moon at the left did not look nor feel right; this patch wrecked the values of light and shade in this subject, and could not have been drawn this way in the original. To obtain the drawing and verify these seeming defects was the next step and through the artist's courtesy we are permitted to show in Fig. 4 what the reproduction should have looked like.

The white lines are now all present in the space that is solid black in the previous illustration, carrying through the reproduction process the character of the original. The drawing was a crisp, clean black and white, and it is hardly possible that the negative was at fault. It is more probable that it was caused by lack of contact when making the print on metal, due to a piece of dirt between the negative and the metal that shows as a black spot in the white crescent of the moon. Accidents will happen even in the best-regulated families, and mistakes are our best teachers.

In photomechanical reproduction, be it offset or any other method, the purpose is to reproduce by photographic means a facsimile or an original drawing or photograph that will convey to others the character and feeling of the original as far as possible within the limits of whatever process is being used. From the camera to the printing press there must be coordinated teamwork all along the line consistently to produce satisfactory, sellable work, and this contribution will give the reader an idea of some of the things that upset the orderly sequence of operations in offset lithography.



Fig. 3.—Shadow detail missing

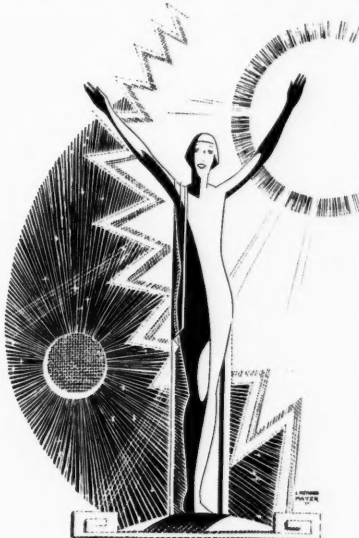


Fig. 4.—A satisfactory reproduction

idea as to whether the reproduction is good or bad. Many advertisers object to the poor text matter that is printed by offset, and the basic reason, to begin with, is a poor proof of this text. Clarity and readability depend on a photographic negative, and this negative will be no better than the original proof used to get this negative.

Pulling proofs from type direct onto process-film or strip-film paper to produce the negative in the most direct way has all the earmarks of being exceptionally practical. But the presswork here must also be as mechanically perfect as possible, for if too much ink is used the impression will spread and thicken the type matter, and if not sufficient ink is present broken letters and white spots in the solid parts of the type face will again give offset type matter a black eye. Photoengravers' etching ink has been found best for proofs on such film.

Proofs on this photographic film are pulled right in daylight. The film will be fogged, but this does not interfere with the negative-making method. The ink impression on the film is waterproof; when this fogged film

made direct from the type without the use of a camera.

For those lithographers who may read these lines, this method has produced excellent results by pulling an impression on this film from stone engravings, retaining the hair-line shading around the letters remarkably well and with a better effect than can be produced by the camera. Technical details pertaining to the chemical manipulation of this method are outside the scope of this article. The description is sufficiently complete to enable any dry-plate photographer to do this part of the work.

The reader may ask why all this space is taken up on the subject of line reproduction. The reason for it seems obvious to the writer, as much poor linework is produced in offset and letterpress. The general attitude is "It's only linework," which in my estimation is a mistake, as just as much skill and good judgment are required to produce a good reproduction from a line drawing or type matter as in making a good halftone. Only a few among the craftsmen seem to recognize this, yet here and there is a man



# How They Rob the Printer

By STANLEY MORISON

I AM afraid you will find this an extremely serious matter. I myself find it so, and shall be bound to keep it so. First of all, I feel extremely nervous at being in this distinguished company, because I am not a printer, not even a master printer. I have for some length of time taken with a trembling hand certain crusts from the jaws of master printers, but, comparing me with master printers here, I have not grown very fat on that sustenance. Nevertheless, I think it does become an individual of my kind, a sort of free-lance without any particular loyalty to the craft of Caxton, to be very humble at the moment.

I have regarded myself as a sort of parasite. This morning, when I heard a polite printer from Leeds lamenting the fact that for the future there was to be a metallurgical terror put upon the mere printer, and he would have to be analyst and manufacturer of his metal, and attend to the various points by which the right division between its elements would be made, I felt myself a parasite. But I think I may have your forgiveness, because I, at least, do not commit the unforgivable sin of sinning against the light. I do know what I am doing. I only hope I shall not have to do it very much longer.

I think the situation which Mr. Cannel of Manchester mentioned is undoubtedly right. There has been such a vast development both in printing and in publicity that printers have not reached a reconciliation between these two parts of what should be a single whole. The influence of power presses has shifted the center of gravity from the composing room to the pressroom, and instead of printers being interested in a job as it strikes the eye, they are interested in the job as it has struck the charging-out clerk. They are interested in knowing what the run was. The design of the job is as nothing compared with the number of times that design has been multiplied.

In consequence of this, the printer, who is supposed to be an enterprising person, is not at all necessarily the man who has kept his composing room up to date or varied his stock of ornaments or types, or invented from time to time striking methods of display, different from the man who is printing in the next road. But the man is enterprising who has bought a new press or something else which will enable him to undercut the man in the next street.

## Editor's Note

WE PUBLISH this address by Stanley Morison, delivered before the Publicity and Selling Conference of the Federation of Master Printers of Great Britain and Ireland, for three reasons: It is interesting from a human interest standpoint because A. E. Owen-Jones, of *The Caxton Magazine*, called it a "piece of studied insolence."

Its second point of interest is in the speaker's charge that "Instead of printers being interested in a job as it strikes the eye, they are interested in the job as it strikes the charging-out clerk."

Mr. Morison erred in laying responsibility for inferior printing at the doors of printers generally, charging all with lack of pride in the esthetics of their craft when it seems only natural to assume those attending were the progressive and capable ones, cognizant of the importance of good work and able to do it.

We have seen enough British commercial printing to feel that Mr. Morison was talking to many of his superiors in matters of taste when he addressed the conference. This feeling is intensified by consideration of Mr. Morison's eccentric title page for the conference, shown on the next page, which was quite thoroughly and properly torn to shreds by W. Howard Hazell and others. The hot grilling the bibliophile got as a result of it should warn those who believe, or affect to believe, that new standards transcending what the experience and effort of all time has developed step by step cannot be established over night.

Our third reason for publishing this address concerns another charge of Mr. Morison's, namely, that the initiative in type selection and use is being taken from the printer.

There is this to that charge: The growth of advertising and its important place in commerce have developed an interest in type and the part it plays among many people outside the printing craft who formerly gave it little thought.

This affects the printer in two ways: It is a challenge to him. He should keep abreast of the times—be the one to give rather than the one to seek advice or to flounder about uncertainly.

It is an opportunity. A realization on the part of a constantly increasing number of important buyers that there are values in printing aside from pounds of paper and the press count—specifically, values in effect resulting from type and its use—affords an opportunity to circumvent price selling. As the number of such buyers increases, room is made for more such printers. Will you be one?

I think a progressive degradation of printing is bound to result from any extension of that attitude. It stands to reason that any printer who is careless about a composing standard will not give a great deal of time to the running of that rotten piece of composing, so that it is only a matter of time before the standard of the pressroom is as low as the standard of the composing room. There are certain houses where that point has been definitely reached, and the master printer is satisfied if he has made a certain amount of money.

This gentleman finds that it pays to maintain no standards. The notion of craftsmanship has completely disappeared, and if anybody in the whole house has any pride in his work it is the boy who lays a clean sheet of blotting paper in the fumed-oak office where the directors come in and decide upon their dividends. This may be an extreme case, but I do not admit for a second that it is very exceptional.

It has meant that as a result of it people in publishing and in publicity have lost faith in the printer. They are not assured that he has either intelligence enough or resourcefulness enough, or brains, types, or anything of any value to them. Printers, they say, have the machines, and all the risk of labor troubles. They can bother about all the metallurgical troubles, and can make any calculations they like as to the charges they make; but we will show them how to do the stuff. Printers have become the hewers of wood and the drawers of water. That is robbing the printer.

The publicity people have a layout man to whom they probably pay more wages than a printer would. With the job which results from that combining of the activity of the layout man with the technical ability (such as it is) of the printer they can demand a very handsome fee from some huge company which puts all of its advertising, printing, and publicity into their hands.

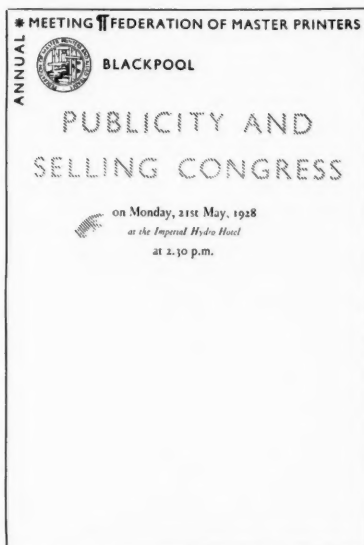
There are publicity organizations which have not only secured layout men of their own, but have gone farther and established a composing room of their own. They do not trust the printer to do that. The printer haggles about the buying of a new type face. Anybody who has given out orders knows what it is. If he sends out specifications he has two or three printers coming to him saying they cannot set

That is the enterprising man, and he is so enterprising that he can afford almost to give the composition away. He does not bother to make any profit out of his composing room.

It is quite obvious that composing of that kind, if given away, is not going to be given very much attention. It will be done in the shortest possible space of time; no more time will be given to it than is necessary in order that it may be read. It does not matter how indifferently it is displayed.

it in a certain type, or that there is no difference between Imprint and Fournier, or that Fournier does not exist; or that they have both, or do not know whether they really have or not. The printer is rather a poor salesman. He impresses the publicity man quite badly, and still further assists in that lack of faith which results in the publicity man putting in a composing room right in his own office.

One has gone farther. Having had a composing room for a time, he has



Title page by Mr. Morison which was severely criticized. Shading indicates parts that were in color on the original

now put in a press. That course of events can only be halted by printers in the mass or in sufficient numbers taking as keen an interest in composition as do the publicity men.

It is not a fact that advertising men have more brains than printers; it is only that they use them. They use them because they are obliged to use them, because they are nearer to the fundamental demands of printing work than printers are. Printers do not see the fight going on; the advertising man does. He knows what is required.

I thought I would have some Neuland type and some Narcissus type. Printers said it would not be wanted, but many have had to buy some since. The indulgence of today is often the necessity of tomorrow.

There is no formula for the satisfaction of a customer. No printer should think that by getting a layout man he will find a short cut to the golf links. There is more trouble for printers in the future than they appear to realize. More types will be necessary, more inventiveness, more interest in typography. I am not at all sure that

printers want it. If they do want to win back the control of the details of their own craft, to win back any self-respect they should be interested in having, they have to study these matters the way the publicity men do.

We come, therefore, to the position that the design of printed matter is fundamental. It is the finest art which any salesman can have who is asking for orders. Any man who says, "I can do the job; I should like to do it, and I will do it 5 per cent cheaper," does not impress people. If he says he can give a better design, however, any publicity man will pay 10 per cent more for composition with an idea.

I do not mean to say that presswork is not important. It is exceedingly important, but a good pressman and a fine technic will never cover up the weaknesses of a bad layout.

I have said that if the printer is to train himself and to train a class of designers of printed matter, there is no royal road to it. It has got to be quite hard work. There are always changes of fashion. Why there are changes of fashion I do not know. I suppose it is that the human mind will not rest satisfied with anything. Change there will be, yet some of the changes can be predicted.

There was no dubiety about the need for black and bold types. We have copies of the Trajan Column. We had those and used them. We require something new. The publicity man wants his advertisements in the daily paper read, whatever else is not read. If one man is using one thing, it is the business of the advertising man to use something else. The moment other people start using Neuland, I must have something fresh. So you are continually having a succession of styles.

That is very depressing for the printers. They think we should be con-

tent with one kind of type. We are bound to have trouble as long as the competitive capitalistic system goes on. As long as we have cigaret makers shouting across the pages we have to have new types and various types, in order that one cigaret advertisement may not look like another.

The question of tradition arises. There is great value in tradition. As I have sat here and heard the names of Sweynheym and Pannartz and various other esteemed predecessors of yours, I have felt very reverent toward them. But I very much question whether they can be of so much help to the publicity printer at the present juncture unless they show the example of individual printers who studied very closely all they were doing. No need was there for Messrs. Sweynheym and Pannartz to take a course in the layout school at Subiaco. Competition was not organized and did not take the same form. Fifty years afterward there was much competition by all printing the same books, all nearly in the same style. *I do not think there is any future for printers who attempt to find a craftsmanlike standard which can be applied to every kind of job.* You have to have an enormous number of styles. You have to have individuality and put it in your work.

It is useless for the federation to select a committee to publish a set of styles to be followed. That will do nothing except to raise the standard of printing in a number of small offices in the country. It will not help the man who has to do that noisy kind of publicity that is so much in demand today. We must revive, not the styles in which the great printers worked, but the spirit in which they worked. We have to revive, not this or that antique style, but revive the use of our intelligence.

## Minor Bad Practices in Typography

From "The Linotype and Machinery News," London

**I**N SPITE of technical articles in the trade journals, teaching in the schools, and the marked improvement in the printing art during the past half century, we can still find a great deal of bad practice in present-day printing as we examine the samples.

In jobbing work the obnoxious period at the end of display lines is often seen. This practice not only often puts the line out of center, but gives a spotty, unbalanced appearance. The period should only be used in display work when it is imperative for the

sense of the matter. Where a heading in large type is followed by text or by another display line in a smaller size, the period is superfluous—the break between the type sizes is sufficient.

## NOTICE.

Fig. 1

Figure 1 shows a bad but common practice in the use of the underlining rule. The addition of the rule adds nothing to the effect of the word, and

the space occupied by it might be used to better advantage by setting the line one size larger, which would only add

## NOTICE

Fig. 2

a little to the width of the line (Fig. 2). In solid matter the rule not only has the effect of linking the ascenders and descenders, thus detracting from

8) the effect is much improved and the treatment more logical.

Very often insufficient care is taken to see that the corners of border rules join properly. This is particularly noticeable in composite borders where there are two or more rules. Perfectly joined corners can be obtained without any trouble with double medium, triple three-point, and other combinations of varying thicknesses of rule when composed by linotype.

These are but a few of the many poor practices which if eliminated would improve the appearance of printed matter. Other examples found in current printed matter could be avoided if careful consideration and logical reasoning were allowed to give place to the blind following of old customs of style and of display technic.

Some printers are apt to assume that good display can only be achieved by the use of the most beautiful type

depends upon the foundations—by which is meant not the masonry of the piers and abutments, but the natural soil or rock upon which they rest—it is not strange that this feature is of grave importance, and is the subject of the most searching investigations. Clay, which in a very thick vein is regarded as being very nearly as good as solid rock, may rest upon a stratum of quicksand, and, should the explorations be discontinued too soon, may prove an inadequate support for a heavy bridge.

Fig. 3

legibility, but gives a leaded appearance to the matter in those lines where the rule is inserted (Fig. 3). Emphasis is more easily and more legibly gained by setting the words that are to be emphasized in a heavier face of type, as shown in Fig. 4.

One-em dashes should divide parts of sentences—not connect words. The misuse of the em dash is very marked in lines which are widely spaced (Fig. 5). A slight space before and after the dash makes for clarity and legibility.

not—in any case—so that  
not—in any case—so that

Fig. 5

Another common error is the use of swash letters in the middle of words. The swash letter was designed to be used at the beginning or end of words and not medially (Fig. 6).

## MINOR DETAILS

Fig. 6

In newspaper headings the spacing is sometimes bad. Figure 7 shows a frequent example, which is accentuated if, as in this case, the matter in an adjacent column is so spaced that it reads across. Where the normal spacing is used between words (Fig.

depends upon the foundations—by which is meant **not the masonry of the piers and abutments**, but the natural soil or rock upon which they rest—it is not strange that this feature is **of grave importance**, and is the subject of the most searching investigations. Clay, which in a very thick vein is regarded as being very nearly as **good as solid rock**, may rest upon a stratum of quicksand, and, should the explorations be discontinued too soon, may prove an inadequate support for a heavy bridge.

Fig. 4

Great care and much time are often needed to obtain a good corner with brass rule, and there is constant danger of the rule slipping. A good solid "join" can always be assured with linotype-set borders, and the borders may be cast on a wide body if additional solidity is required. There is no danger of the rules bowing, as the

faces—that the type face is the *sine qua non* of good display. This is to a great extent true, because a new type face presents to the reader a freshness and a unique appearance because it is novel. At the same time the effect of a displayed line necessarily lies in its arrangement. No mere combination of type characters can produce the

k. to f the pass, trap intly stirs ingle facts this, slum ector ights	<b>LATEST NEWS FROM THE SOUTH</b>	<b>PAPER PRICES END CHEAP RATES</b>	indic parti whic worl the o trust ratio glim chlm roun cylin now,
	At Portsmouth yesterday the Conference of the Union of Manufacturers decided some very important questions dealing with the import of various raw materials of foreign production. One of the delegates quoted an instance which	The cost of various articles in which paper is used is likely to be seriously affected by the increase of paper rates. The paper manufacturers have revised the question of costs of manufacture, and state that they find it impossible to	

Fig. 7

o his year mise stley ppli- rives oden bove tring lows their ends	<b>LATEST NEWS FROM THE SOUTH</b>	<b>PAPER PRICES END CHEAP RATES</b>	basti for t gran mole proli so as peri suffe trem forw prud year
	At Portsmouth yesterday the Conference of the Union of Manufacturers decided some very important questions dealing with the import of various raw materials of foreign production. One of the delegates quoted an instance which	The cost of various articles in which paper is used is likely to be seriously affected by the increase of paper rates. The paper manufacturers have revised the question of costs of manufacture, and state that they find it impossible to	

Fig. 8

slugs within the border will be set dead to the same measure and there can be no imperfectly justified lines or any "spring" set-wise.

clear and readable effects obtained by good arrangement, and the elimination of minor blemishes very often makes a good job a much better job.



# NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter.

## Good Newspaper Business Men, and Others

The old charge that local newspaper publishers are poor business men is not true any more. Years ago it was true, and sometimes the whole truth regarding their discrepancies was never realized. But the publishers of today, who are quite generally of a new generation, are business men. Not only that, but they are leaders in community affairs, in politics, and often in social and welfare activities. We deal with hundreds of them, and usually we find the publisher ready to talk and consider business matters as seriously and carefully as any other class of business man. And quite as often we find him able to write his check for any amount of money needed in his business enterprises.

We have in mind one good publisher of a county weekly who actually worries and plans about what he shall do with his money. He has some thousands of dollars on deposit, owns buildings and newspaper interests in other towns, and is generally a leader in his own city. Recently, on considering a proposition to sell his interests in the newspaper in a neighboring city, he stipulated that if the paper was sold the purchaser must sign a lease for ten years for the building it occupied or buy the building. He did not propose to sell a good tenant out of his building! And then he said that he did not care particularly to sell at all, as he did not know where he could invest the money to as good advantage as in that newspaper! This as regards a newspaper in a neighboring city, and one with which he has nothing to do except from an investment angle!

Going further, he stated that he was alarmed recently about the condition of a bank in his own city where he had several thousand dollars on deposit. The bank did fail, but before its doors closed he had written checks payable to a wholesale paper house with which he ran a large account, asking it to place the amounts to his credit as he drew the checks. That is

the difference between, or a combination of, tact and courtesy in business!

Many county newspapers are incorporating, for business and other reasons. The writer appraised one not long ago where the two publishers are prosperous and good business men. One of the partners is sixty years old, the other thirty-eight. They had concluded that they should get their business affairs in shape so that, if either one happened to die, the business would be in perfect condition for the probate of the estate and the surviving partner would know just what he had, with no court costs required to determine it. The survivor would have half the stock. In addition to that, an insurance policy covering the lives of

both partners up to \$5,000 each, the premiums being paid by the business, provided a protection for immediate needs of the business should either partner drop off. Rather better business than we used to think about in connection with country newspapers!

And now in contrast we find a small county-seat publisher who neither keeps books in his office nor knows to a certainty where the income of his business comes from, nor how much from each department. He is certain that he makes \$5,000 a year out of it, because he keeps account of his household expenses and the additions and replacements he makes in his printshop. These items, with the regular wage list, which he can readily figure out at any time, prove to him that he makes \$5,000 a year—and we believe he does make that sum.

But how does that \$5,000 a year get into the business? Asked to show this at one time, he was unable to do it, and thereby a good sale of the plant and business was lost. This publisher is one of the best editors and writers in his state. He is a whiz in politics, and influential in all sorts of community activities and developments. But he just hates bookkeeping, and would rather put a dollar bill in his pocket than credit it on his books.

A lot of country publishers keep close account of their business and know their costs to a dot. When their year is finished they can tell what every item connected with the business cost, where the money got into the business, from whom, and when. These are potential masters of the future in this line of business. They will profit and progress and win.

## Overcharging the Politician

Every state press field manager knows the bad results that always come from the newspaper practice of overcharging politicians for advertising space. Every manager has warned his members against such practice, and it is hoped that they will recognize the evil and discontinue it definitely.



**With this ring...**


I share with the most momentous words, the most significant jewel. Small wonder that the vows are pronounced solemnly, the ring chosen thoughtfully. The June bride's wedding ring should be fine—only eighteen carat white gold or ten per cent iridium platinum. It should be fashioned daintily yet sturdily—for it must give a lifetime of service. It should be designed after a motif of proven worth, something symbolic of sentiment rather than expensive of whom—for the wife hesitates to change or replace her wedding ring in later years. Each ring shown here and each of the many different rings in our stock is just such a ring. And each is offered during June only at a greatly reduced price.

Please call attention to the words "made in England" and "made in France" on the inside of the ring. These words are a guarantee of quality and durability.

Open a charge account if you wish

**Davidson & Licht**  
 Jewelry 1518 Company

THE BRIDE DESIRES TWO RINGS: ONE FOR AN ENGAGEMENT SOLITAIRE



Perfect ring white diamond, 1.00 carat, \$125.00. Perfect ring white diamond, 1.00 carat, \$125.00. Perfect ring white diamond, 1.00 carat, \$125.00. Perfect ring white diamond, 1.00 carat, \$125.00. Perfect ring white diamond, 1.00 carat, \$125.00.

Advertisement by Daniel F. Mallory, Blade Service, Oakland, California

Just why a newspaper should set a higher rate for politicians and circuses than to any other advertisers has always been a mystery to us. Politicians are generally business men or lawyers or men of other professions who are called upon at times to patronize newspapers in the regular business way. As such business men they get the regular business rate. But when they become candidates for office, often they find they are charged

with him that there was no reason for the variation in charges made, and told him that it was part of our duty to try to correct such mistreatment of the political candidate. We observed that some publishers were like some lawyers (this candidate was a lawyer) in making their charge fit their client's emergency and not the amount of work done nor the regulation fee of the profession; in other words, charging all that the traffic would bear. He saw the

legitimate advertising rates paid by business men, and if such rates are not high enough for the newspaper then it were better that the political advertising be rejected entirely.

This is campaign year in all the states. Think it over carefully.

### Cleverness Is Not Business Success

It is well to bear in mind that it is not necessarily the "clever" fellow in the newspaper business that makes the biggest success. We have known such fellows all our lives. They are fine when it comes to writing good stuff, and sometimes as speakers and society leaders and what not. But when it comes to making newspapers a real success they are often dependent on others or else make failures from a business standpoint.

Opie Read was probably one of the cleverest writers of the old regime. He gave the *Arkansas Traveler* a nationwide reputation, and its circulation grew to be so large that the little post office in the town where it was published down in Arkansas could not handle it. Then he moved the paper to New York. But Read was not the business man to change the situation and make it pay out, and he lost the newspaper that he had made so famous, though he never lost his cleverness nor his popularity.

We have seen them all along the line since then—grand, inspiring, influential, and creditable editors, making the very air reverberate with their thoughts placed on paper. But of all of them the outstanding business success was the exception, because times changed and the newspaper became a business institution. Since their talents were along other lines they were not equal to that.

It is the steady, plodding, hard-working publisher who grinds out the plans and puts into effect the systems and policies that make a newspaper business grow great in these modern times. He can hire cleverness at so much per, for it is always for sale, and usually is gratified at its employment.

### Know Thy Own Subscription List

Ament the auditing of circulations of local county papers: The fact is that any study of subscription lists and analysis thereof will be more beneficial to the publisher than anybody else. It may be an audit by an expert or an examination by one familiar with the avenues and byways of subscription lists, or it may be just a detailed statement by the publisher himself. Blanks have been prepared by at least one advertising agency in the shape of a questionnaire that covers



One issue of the Comanche (Tex.) "Chief" and the force that turns it out

W. H. Carpenter, manager-owner; Jack W. Rambo; Thomas C. George; M. B. Carter; Olaf Peterson; M. D. Shirley; J. C. Wilkerson, editor-owner; and James Wilkerson, a good boy.

a much higher rate—just at a time when their campaign expenses are very burdensome anyway. Their natural inquiry is, "Why?"

While representing the newspapers in a state assembly at one time, this writer stopped beside the desk of a senator who was then a candidate for Congress. He remarked that he was just writing checks to pay newspaper bills, and requested us to look over some of the bills which had been sent him. We found there some exhibits to be ashamed of, and we could not explain nor did we try to explain them satisfactorily to the candidate. Here was a paper of 40,000 circulation that had charged the candidate \$4.20 for twelve lines that ran six times. And next was a bill from a small paper of 1,100 circulation that billed him for \$12.00. Other bills ran all the way from ten cents per line up to thrice that, and the candidate was raging. But he was writing the checks to pay them just the same.

What he remarked to us about this sort of business could not be repeated. He was a state senator, and we had some important newspaper measures before that body then. We agreed

point, but maintained that it was an outrage, especially where the publishers knew that candidates had to make a report on all their expenditures in running for office.

But all this leads up to the most serious side of the proposition—that is, the results when legislators are beseeched to help the newspapers in the passage of measures for the benefit of the entire business. Here is where the politician who has been overcharged or otherwise made "ugly" can get back at the newspapers with a vengeance. Most legislation is first considered in committees, and legislative committees do not always meet in public, nor have a record made of their votes. The angry politician can there set his teeth in a measure and tear it to pieces to prevent its ever getting out of the committee.

It is only human nature that the politician who has been gouged by any newspaper publisher, just because he is running for an office, should harbor some spite for the business, and take some satisfaction to himself in helping to kill legislation that is needed badly by the newspapers. No politician can object to the regular and

nearly every phase of the local newspaper, from its name and management to its trade territory, population, and a detailed statement of circulation by towns and rural districts.

In one state one of the press field managers made up a similar questionnaire and asked that it be filled out with the information required. The questionnaires came back to him with fifty-seven kinds of information, and some of it is not entirely consistent. Doubt and indecision are apparent in many of the replies, while some are too incongruous to pass muster. However, one publisher writes to his state press manager as follows:

The subscription information blank you sent out recently will be filled out and returned in a week. I am of the opinion that this plan is worthwhile to every publisher, even though the blank is filled out completely and then placed in the waste basket. In the few minutes I spent on my list obtaining the information for the blank I learned more about my list than I have learned for a year, and I believe every other publisher will find himself in the same position. Filling out the blank places emphasis on the weak spots and makes a fellow determined to get out and change the condition. I am mighty glad to send the blank.

So far as local county papers are concerned, they usually pretty well fill their field anyway, except where competition is keen and lively. There an analysis of the list is more essential to the publisher than to anybody else, though agencies and advertisers might also find such a statement valuable. An audit by experts would settle controversies about subscription advantages, provided that both papers or all papers in a certain town or city or district had the same audit. But that will never happen.

The next best thing is a statement, detailed and covering every possible point, and this signed and sworn to by the publisher. Buyers of newspaper space would not disregard such a statement nor discount it very much if it is consistent and checks out all around. The publisher, however, would be the gainer and beneficiary first of all for having made the study and survey of his list. It is worthwhile, so we recommend it heartily.

### Observations in the Field

One of our weekly publisher-readers sends to this department a few samples of large envelopes, printed with the names and addresses of different advertising agencies with which he deals, and plainly labeled "Invoice and Tear Sheet" to attract attention to the contents. These, he says, he sends by registered mail, and with this system he has not had a single complaint from agencies. It is somewhat expensive, but it gets the material to them without fail and possibly saves

plenty of wear and tear on the disposition. He states that he is very careful to send statements to advertisers each month, with the proof sheets.

This publisher also encloses a form of advertising contract he uses with home business men. It is a well-drawn and effective contract, the essence of which is that the business man shall get his copy in by a certain time or the publisher shall prepare copy for the space for him, and also that the advertiser shall pay the cost of casts from mats and for cuts used. Two very fine accomplishments, in our opinion, if one can get the business man to sign such a contract—and that is not at all impossible.

"A carload of roll print, delivered now for \$1,400," reads somewhat different from a statement for a carload of print we purchased in 1921 at \$3,625, freight paid at destination. We were glad to get it for that.

Certain fake want ads., offering women employment at home, are always with us. Beware of them, if you do not wish to injure the interests of the readers of your paper.

A matter important to every publisher and advertiser is presented by the Federal Trade Commission in calling a publishers' conference to discuss the legal responsibility for misleading advertising in publications. (See, in this issue, article entitled "Record of Advance Skirmishes in the Publishers'-Conference Sector.") The idea of the Commission seems to be to have the publishers share the responsibility for advertising that is crooked or misleading instead of leaving that responsibility on the advertisers. At first thought this would seem to be preposterous, but the fact is that such a program is now contemplated, and unless the publishers of the country thwart this plan such responsibility may be placed upon their shoulders.

There has been a reported loss in newspaper advertising lineage during the past few months, while it is apparent to the casual observer that the great magazines and periodicals of all kinds are composed of much fewer pages than heretofore. However, there is plenty of "dope" circulating to the effect that the fall and winter advertising schedules now being prepared will provide an unusual amount of advertising for the publishers.

One of our publisher-readers sends us a sample of the statement he uses for advertisers in his newspaper. It is both unique and effective. In the top

two inches of this statement is a small facsimile of the name of the newspaper, date line, and two or three lines of the headings clear across the seven columns. These suggest the modern style of the paper and should be good advertising. The statement itself is a ruled blank with the thirty-one days of the month numbered above small squares in which may be checked the inches or lines of advertising, with a space for total lines or inches in the ruled lines below. At the right are the usual vertical rules for the amount of each account listed. There should be added, however, lines above the numbered days of the month to show the name of the advertising agency and the title of the advertisement, as well as the name of the advertiser. Thus it would be a complete record and understandable by anybody.

This same publisher suggests a plan for quantity discounts which, he thinks, will please liberal advertisers and be fair to the newspaper. Under this plan he would establish a flat rate of 35 cents an inch, subject to the usual agency discount. Billing would then be made each month under a system similar to that used by utility companies. The first forty inches at 35 cents an inch; the next sixty inches at 31.5 cents or a discount of 10 per cent; all above the first hundred inches at 30 cents. This, he thinks, will bring about a reasonable discount to the regular advertiser each month instead of each year, and still provide for the top price to the "in-and-out," or spasmodic advertiser, who uses space only when it is most valuable to him. Not a bad idea, except that it would be confusing to the agencies who place business if sometimes they got this extra discount and at others they failed to receive it.

### Newspaper Has Complete Record of Accounts

The Monticello (Ind.) Journal, owned by D. J. Wickizer, is said to use a system of accounting which is ideal for a combined newspaper and printing plant. The system is loose-leaf in duplicate, and it shows all charges, and also credits and balances. A visible system of covers is also used.

Another feature of this paper sets an ideal example for every small-town newspaper. The Journal carries a detailed and sworn statement of circulation as an advertisement. The progress of a newspaper with such far-sighted practices as these may well be watched, for it must surely achieve an unusual business success.

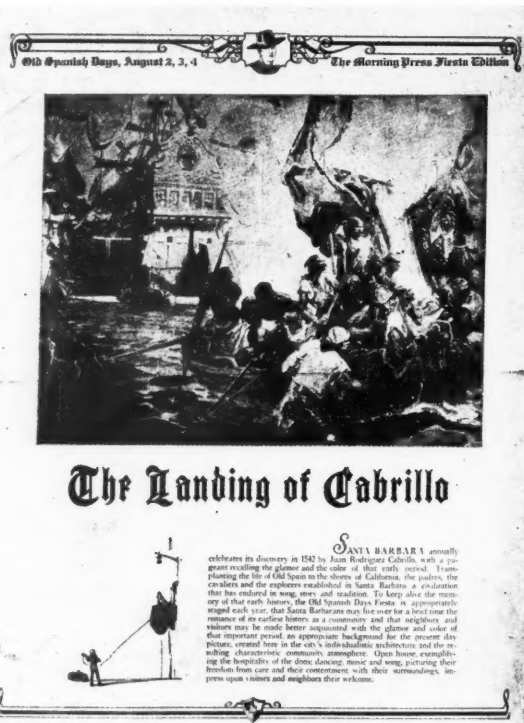


# Review of Newspapers and Advertisements

By J. L. FRAZIER

*Illinois State Journal*, Springfield, Illinois.—The Westenberg's spread, "Fur Fashion Revue," is remarkably effective as to layout. Lettering, decoration, and illustration are also impressive. We regret the prices in the various panels are not a trifle larger, for, if they were, the paneled parts would have more life, although cuts keep them from being dull. The italic in the center panel could and, we think, should have been set a size larger; in view of the strength elsewhere this important part of the advertisement appears weak. In this case larger type is more essential for display purposes than white space, although with larger type there would still be room for ample white space. Lines of display in this panel are too closely spaced for good effect.

*Cass County Democrat*, Harrisonville, Missouri.—Although an additional sheet of impression would improve it, presswork on your August 2 issue is very good; it is clean and the halftones are unusually well printed. While the first page is pleasing, we feel there are too few large news heads and that those at the top of the outside columns are too small. If there were three decks, with the main hand-set deck in a larger size of type, the effect would be much more interesting. Heads like those now appearing at the top of the outside columns would be quite suitable for use lower in the page. We like the handling of the advertisements; they are simple in arrangement and in plain, readable styles of type. Restraint is practiced in the number of lines emphasized—a mighty good feature—and the lines brought out are made to count not only because they are in relatively large sizes but because there is not a large amount of competing display. It is only in one or two instances that there are too many display lines and a lack of contrast, one being the display of the Moudy Grain Company. We regret the number of borders employed, particularly



Sectional first page from the Fiesta Edition of the Santa Barbara (Cal.) "Morning Press," commemorating the Old Spanish Days celebration of August 2, 3, and 4. The large halftone, from a painting depicting the discovery of the town in 1542 by Juan Rodriguez Cabrillo, is remarkably well printed. The detail across top and bottom was also used on all advertisements.

the frequent use of the one with alternating gray and black squares, which, being "spotty," detracts from the type. A border should function in marking the limits of a display and in creating the effect of unity without itself draw-

ing attention. For that reason plain rules—preferably light ones and not thick, black rules like the six-point of the quarter-page Brown Brothers display—make the best border. Two-point does for small single- and double-column spaces; it may be used parallel for larger ones and triply on full-page advertisements. The relief of white between such parallel rules keeps them from being too black whereas width gives an impression of strength and of suitable size for the different spaces. We like to see the advertisements pyramided and know you appreciate the fact that this has much to do with the pleasing and inviting effect created by the pages of your paper. Many papers are uninviting because the advertisements are scattered all over the page and the reading matter is correspondingly cut up into small groups, often hard to follow.

BRICE WORLEY, Idaho Falls, Idaho.—Your first page (July 31) is excellent except for one point. The heads are good and they are arranged beautifully, but the larger ones are too big except for use at the top of a page. Smaller heads in the lower part would not only be more suitable but would create an effect of interest because of the variety they would provide. There are too many heads that are just alike, which is worse because, being large, the similarity is at once apparent. If your pressman would add a little impression he could use correspondingly less ink; the slurring, particularly in evidence on the second side printed, would be largely obviated. Your editorial page is very good, although the placing of an open, irregular advertisement without a border at the bottom makes the paper look ragged there. If the advertisement just above were in the corner and this one were placed between others having borders the effect would be improved. Pyramiding the advertisements on the *Post* is a life saver; so many styles of type and borders are used that the pages, already choppy as a result, would

We Are Striving Immense Savings to the People of Wayne and Surrounding Territory  
Bargains in Needed Articles for the Family

**GO! WHOLESALESAERS AND MANUFACTURERS**

**REDUCED PRICE SALE**

THURSDAY, JULY 12th

**Ladies' Silk Dresses**  
Ladies' \$10.00 Dress \$4.95  
Ladies' \$15.00 Dress \$9.95

**STYLISH SHOES**  
Ladies' DON'T Miss This! \$1.98

**Children's Dresses**  
New Silks

**World of Dry Goods**

**LOOK!**  
Pain Oiler Top 29c  
Pain Oiler Top 34c

**Larson & Larson**

As long as we must have "fire sale" advertising, let's make the best of it with good layout, as the Wayne (Neb.) "Herald" has done in this case.

**A Nubian Heading with Eve Heavy**

Apply named, this letter called Nubian—black and bold and even—by comparison for the more and substantial Eve Heavy. With Nubian and Eve, you suggest the sound of Turkish cymbals, the flash of cymbals, the powerful of direct unswerving as line, if you think it were to be more practical, with these type you suggest something more something from Paris and the Continent. From the future hints of Eve's fresh outline seems to emanate the hint of cymbals, while on Nubian's chert verticals and half-moon letters lurks an enigmatic suggestion of form. These two type sets made for one another—their angular complexities are unique in their capacity for effective collaboration. Carefully laid out, and carefully arranged for "color" balance and emphasis, Eve Heavy and Nubian will deliver an advertising message in a manner that is as practical as it is daring and new.

**The Thomas P. Henry Company**  
ADVERTISING TYPEGRAPHERS  
411 Broadway DETROIT MICHIGAN

The Thomas P. Henry Company, Detroit, suitably introduces a new type face.

[illegible][illegible]

*Page advertisement from a handsome and interesting special edition of the Santa Barbara (Cal.) "Morning Press." The decorative head and tail pieces appeared on all advertisements, which were also similarly handled as respects layout and white space.*

*Very fine first page of a neighborhood paper published in Chicago. Attention is particularly directed to the variety in the headings and the good balance resulting from the manner in which they are distributed. There are no dull spots in this snappy page.*

be quite unpleasing if the advertisements were scattered. Most of them are quite well arranged and displayed, however, and are set in pleasing type faces, notably Goudy Bold, a better face than most newspapers use.

THE THOMAS P. HENRY COMPANY, Detroit, Michigan.—The several advertisements reproduced on the center spread of folders, on the front of which data about the types used appears appropriately in the type face featured, are excellent. They are also decidedly interesting as the one reproduced indicates.

*The Morning Press*, Santa Barbara, California.—Your issue for August 2 is a dandy in all respects, although its outstanding features are the special sectional first pages, one of which is reproduced. The advertising composition is of an unusual style, effective and characterful, as the example shown indicates. It is in keeping with the nature of the issue.

*Liberty Bell*, Chicago, Illinois.—The first page of your July 12 issue is unusually interesting. There is good variety among the headings, which are apparently graded to the importance of the items they cover. They are well arranged on the page and so distributed that balance is good, though not symmetrical, and all parts of the page are given the spicy effect that headings in the right kind and number provide.

Watertown Standard, Watertown, New York.—While the first page of your June 25 issue is interesting and lively, it would be improved by a more general distribution of the news headings. There is a glut of them at the top, whereas a large section in the lower part of the page is void of headings that stand out. We do not claim the symmetrical arrangement of headings on the newspaper page is essential, though it is the more pleasing, but insist that a distribution of display features so all parts of a page will contain elements of interest is quite necessary. Though spacing between words is often needlessly too wide, indicating lack of care in writing the copy, as well as in setting the matter, the heads themselves are satisfactory. Presswork is excellent and while many of the advertisements are crowded with bold type they average fairly good. We advocate the pyramid arrangement of advertisements, practiced by leading paper large and small, because it obviates the


chopped-up appearance that results when advertisements are scattered here and there, with the object, apparently, of getting as many of them as possible next to reading matter.

Monticello *News*, Monticello, Georgia.—Your paper rates high among those coming from towns of the size where events worthy of important news items do not often happen. However, you make the most of what you have, with good heads, well balanced on an attractive first page. Presswork is very good indeed and advertisements are quite satisfactory as to composition. Their weakness is in the styles of borders

The Ledger (Times)  
Kalamazoo Press  
in the West

**Bedell**  
100-101 WOODWARD AVENUE

The Observer  
Chicago Herald  
in Lombard



**Thursday—A Sale Of  
Beautiful Frocks**

Even Two to Nine—Ann O'Sullivan, We  
Would Sell For at least in bed.

**'28**

The fashionable, feminine in every manner, colorfast and well  
but a few of the sale of bedclothes, then some was  
bedclothes, then a more graceful bed. All of the dresses were  
colored and a good deal of the was quite striking than the  
except the common white in the leading to be in the season.

Female (Times)  
Loyal (Times)  
Pitt (Times)  
Cincinnati  
The (Times)  
Rapid (Times)  
Cincinnati  
Herald (Times)  
The (Times)

Advertisement in the modernistic manner; the center spread of a folder by the Thomas P. Henry Company, Detroit, the title of which is shown on the preceding page.

used, most of them being too strong or of too spotty design, examples of which are those used on the Jordan and Cohen spaces on page 5 (May 25). Many borders cheapen a paper and instead of causing the advertisements to stand out individually simply make one work against another. Borders should not be pronounced, but should go quietly about the business of marking off spaces and bringing about an effect of unity in the individual advertisements as in the one for Kelly. The Benton advertisement (in same issue) is weak for the fact that the heading is smaller than the signature, the reverse of what it should be. The subheading, in extra-condensed Cheltenham Bold, is not pleasing or forcefully clear, and is entirely too small in relation to the size of the advertisement as well as the signature. Avoid the use of that extra-condensed block type; it cheapens a paper. Whatever display strength it has as a result of boldness is offset by its condensed character and general ugly appearance.

*The Comanche Chief*, Comanche, Texas.—We are pleased to have the opportunity to look over your splendid 60-page special edition of July 6, also the one you issued on your fifteenth anniversary, June 6, 1924. While the older edition has a special cover, the one for 1928 is far superior as respects news and character of advertising. We regret the unevenness of the print; parts on some pages are so pale and weak as to be hard to read, whereas there are spots where the paper is too heavily inked, showing lack of care in setting the fountain, also insufficient impression. The best feature is the makeup on the first pages of the several sections, although heads are not always as well balanced as they might be. Although the advertisements are well arranged and displayed, they are often weakened in display effect and made unpleasant by the use of borders that are too heavy, the twelve-point swastika border being the chief offender. Such pronounced borders put display work at a handicap. Rule borders, six- and twelve-point, also frequently used, are even worse. Some of the advertisements, especially the one for the Texas Home Telephone Company, are effective. We regret that such a variety of types is used for display as this fault, along with borders that are too prominent, is decidedly detrimental.

# Write for Any of These Free Helps!

## Ink

37-B. Folder, "For Distinctive Effects When Printing on Bond," by Charles Eneu Johnson & Company.

## Mechanical Equipment

38-B. Booklet, "Material Handling," by Stuebing Cowan Company. Pictures and describes use of company's lift trucks by nationally recognized business organizations.

39-B. Four-page rotogravure sheet, "Stuebing Cowan Lift Truck Systems," by Stuebing Cowan Company. Views of company's lift trucks in various installations.

40-B. Booklet, "Eliminate the Human Element in Grinding Pigment," by the Vassel Grinding Mills, Incorporated. Pictures and describes the Vassel grinding mill for ink.

## Paper

41-B. House-organ, "Selling Blotters," by the Albemarle Paper Manufacturing Company. Helpful ideas on the printing of blotters.

42-B. House-organ, "Brown's Paper," by the L. L. Brown Paper Company. Interesting items on paper and its use for various purposes.

43-B. Folder, "Laidtone Coated Book," by A. M. Collins Manufacturing Company. Printed specimen of this stock, showing its possibilities in the production of distinctive printing.

44-B. Coated cardboard sample set, by A. M. Collins Manufacturing Company. A complete range of coated cardboards in compact 6 by 9 size.

45-B. Folder, "Color for Creating Enthusiasm," by the District of Columbia Paper Manufacturing Company. Discusses the advantages and problems of color.

46-B. Booklet, "Facts About Thin Papers," by the Esleeck Manufacturing Company. The uses of thin papers shown and discussed.

47-B. Folders, "Capri Coated Tint," by Hampden Glazed Paper and Card Company. Samples of new coated stock printed in black and in colors.

48-B. Folder, "Action Bond," by the Messinger Paper Company. Shows specimen of Action bond.

49-B. Booklet, "Advance Showing of Strathmore Wayside Text," by the Strathmore Paper Company. Shows kinds, colors, and weights of new stock for text use.

50-B. Booklet, "Marlowe Levan and the Four Marlowe Colors," by the Worthy Paper Company. Shows specimens of paper stock.

Glance over the titles of current printed matter given below. The writings have been prepared for your assistance. They will cost you but five minutes of time and a two-cent stamp. Fill out the coupon, mail it to THE INLAND PRINTER, and the postman will bring what you have requested

## Type and Typography

51-B. Folder, "A New Style in Publicity Printing Has Been Created," by American Type Founders Company. Shows use of new Harlequin type characters in color.

52-B. Folder, "Chic Series for Modernistic Printing," by American Type Founders Company. Specimen lines of the Chic and other modernistic faces of type now available.

53-B. Booklet, "Typographica No. 5," by Continental Typefounders Association. Latest showing of types designed by Frederic W. Goudy at his foundry in Marlboro, New York.

54-B. A folder, "Ludlow Ultra-Modern," by Ludlow Typograph Company. Shows the new Ludlow Ultra-Modern face of type.

55-B. Booklet, "Newspaper Experience With the Ludlow," by the Ludlow Typograph Company. It deals with newspaper display composition.

56-B. Folder, "Advertising Typography in the Modern Manner," by Mergenthaler Linotype Company. Presents nine different display advertisements in modernistic type and lists the faces, borders, and ornaments used in these advertisements.

57-B. Displays of "Distinguished Composition on the Linotype," by the Mergenthaler Linotype Company. Include specimens from Great Britain, Ireland, France, Italy, and Germany.

58-B. House-organ, "The Linotype Magazine," by Mergenthaler Linotype Company. Interesting displays of new type faces and other good information; attractively printed.

59-B. Booklets, "Suggested Equipment for the Book and Job Office," by the Mergenthaler Linotype Company. Specimen uses of Garamond and Cloister faces on the linotype.

## Miscellaneous

60-B. Booklet, "The Foreman and Labor Turnover," by the Metropolitan Life Insurance Company. An informative writing on an important subject; No. 3 of this company's Labor Turnover Series.

61-B. Booklet, "Salesmen's Compensation," by the Porte Publishing Company. Deals with various methods of remunerating salesmen.

62-B. Series of books, "Selling With the Help of Direct Advertising," by S. D. Warren Company. Practical ideas and selling suggestions.

63-B. Broadside, "We Don't Need Any Printing," by the S. D. Warren Company. Reinforcing oral selling with printed material.

## Repetitions

(These items, which were among the August helps for which the most requests were received, are listed again for the benefit of readers who overlooked them.)

17-A. Portfolio, "Model Letterheads on Certificate Bond," by the Crocker-McElwain Company. Good letterhead suggestions for the printer.

19-A. Portfolio, "Executive Cover Demonstration Book," by the District of Columbia Paper Manufacturing Company. Shows good combinations of color and type on this stock.

21-A. Booklet, "Anglo-Saxon Bond in Business," by Hampshire Paper Company. Suggestions on letterhead typography and stock.

24-A. Portfolio, "Old Council Tree Bond Demonstration Book," by the Neenah Paper Company. Lithographing, engraving, and printing ideas for letterhead orders.

25-A. Portfolio, "Twenty Good Letters on Triton Bond," by the Oxford-Miami Paper Company. Specimens of letters used by twenty companies.

28-A. Booklet, "Offset—That Something Different in Advertising," by the Harris-Seybold-Potter Company. Complete story of the offset process, with examples in black and in colors.

30-A. Catalog, "Continental Type Faces," by the Continental Typefounders Association. Shows type faces imported by the association.

31-A. Booklet, "How to Select Type Faces, Especially Intertype Faces," by the Intertype Corporation. Good information on typography.

36-A. Series of booklets, "Survey of Business Practice," by the Hammermill Paper Company.

Clip coupon and mail to THE INLAND PRINTER

I would like to receive a copy of  
 Nos. ....  
 Name .....  
 Address .....  
 .....



# TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month.

## U. T. A. Planning Live Program for Quebec Convention

Preparations are nearing completion for the forty-second annual convention of the United Typothetae of America, to be held at the Chateau Frontenac, Quebec, October 1 to 5. The opening session will be held the evening of Monday, October 1, and thereafter morning sessions will be devoted to the U. T. A. program.

Education will be the topic of discussion on Tuesday. On Wednesday will be held the executive session, at which the proposed revisions of the constitution will be considered. Marketing will occupy the convention's attention on Thursday, while Friday will be utilized for the consideration of production management, with special attention to problems of accounting and of actual production of printing.

In conjunction with the U. T. A. convention the following groups will hold meetings: International Trade Composition Association; Law Printers' Division; College Annual Printers; Advertising Typographers; the Manifold and Loose Leaf Division; U. T. A. Secretary-Managers' Association, the Typothetae Cost Accountants' Association, and other groups.

Attendance at the U. T. A. convention is open to all printers in America, not being limited to the membership. The railroads have granted the usual rate of one and a half fares for the round trip on the certificate plan, with the privilege of stopovers at other Canadian cities, while the Chateau Frontenac has also made special rates.

## Box Number Sufficient Address for Corner Card

Recently a southern printer was compelled to reprint an order of envelopes because the corner card contained the post-office box number, city, and state, but no company name. The local postmaster would not accept the envelopes for mailing, as he claimed that the lack of a company name was not in accord with the new postal regulations. However, the third assistant

postmaster general has now ruled that it is not necessary to use the company's name when the post-office box number and city and state are given. The ruling comes rather late for this printer, but it may help others.

## Walter Cook Gillett Passes

Walter Cook Gillett, president of the Chicago Paper Company, died at Chicago on July 29, at the age of seventy-six. He had spent fifty-five years of his life in the paper business. When the



WALTER COOK GILLETT

Chicago Paper Company was incorporated in 1882 Mr. Gillett became its treasurer. A few years later H. E. Mead, president of the company, sold his holdings to Mr. Gillett and the vice-president, A. D. Hodge. In 1912 the company erected its present building, and has prospered under the able administration of Mr. Gillett. The deceased was one of the organizers of the National Paper Trade Association, and had attained prominence through his activities in the trade.

## Cleveland Folding Machine Company Offers Trophy

The Cleveland Folding Machine Company is to award a beautiful bronze plaque for the best piece of direct-mail advertising that is produced during the year terminating October 1, 1928, and the winner will be named at the convention of the Direct Mail Advertising Association, to be held at Philadelphia in October. The judges of this contest are: J. L. Frazier, editor of *THE INLAND PRINTER*; John Clyde Oswald, secretary of the New York Employing Printers' Association, and Elmer Roeper, editor of *Postage and Mailbag*. This trophy is being awarded for the fourth year by the Cleveland company. Inquiries for further information should be addressed to the company at 1929 East Sixty-first Street, Cleveland.

## Post Office Department Likely to Demand Higher Rates

The recent decision of the Interstate Commerce Commission, allowing the railroads approximately fifteen million dollars annually in increased revenue for carrying the mails and including a retroactive provision which will amount to about forty-five million, makes it extremely probable that the Post Office Department will seek an increase in second- and fourth-class postal rates to help relieve this burden.

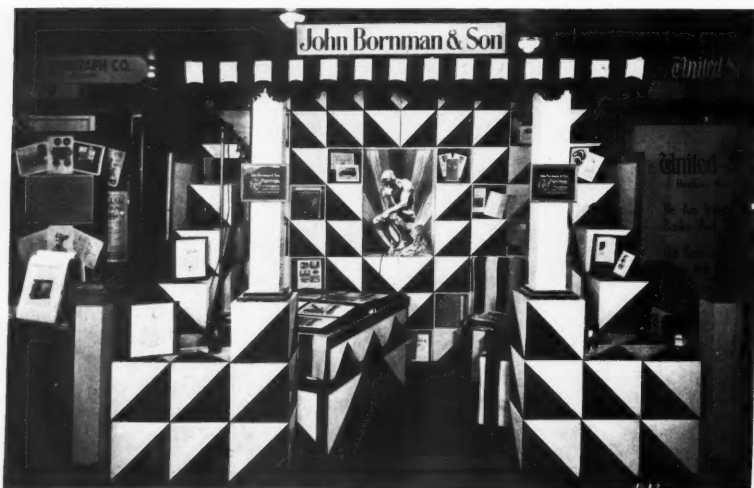
On May 26 the bill reducing second- and fourth-class rates was passed by Congress, and this meant an estimated annual saving to newspaper publishers of over six million dollars. While representatives of the American Newspaper Publishers' Association were prepared to go before Congress at its next session and ask additional paring of the rates down to the 1920 basis, the Interstate Commerce Commission's action means that the association will have its hands full even to maintain the present reduced rates.

The fiscal year of 1927 showed the Post Office Department with an operating loss of nearly twenty-nine million dollars. Figures for the 1928 fiscal

year, which closed on June 30, have not been released, but it is thought that this deficit will be close to the amount for the preceding year. While Postmaster General New has made no

arranged in a recess with a background of draped silk and is floodlighted from below. The canopy is of striped canvas and the chairs are covered with similar material, and even

Mr. Judd was a charter member and past president of the Typothetae of Washington, and was referred to as the "Dean of Washington Printers."



Modernistic booth of John Bornman & Son, Detroit printers, which attracted much attention at convention of International Advertising Association

statement as to the course he intends to pursue, the general opinion is that increases in the second- and fourth-class rates will be sought.

#### Wade President of Rochester Rotaprint Company

John E. Wade, for fourteen years the superintendent of the printing department of the Todd Company, of Rochester, New York, has left this connection to become president of the Rochester Rotaprint Company. He is a past-president of the Rochester Club of Printing House Craftsmen, and is now serving as vice-president of that organization. Executives and employees of the Todd Company expressed their good wishes to Mr. Wade in the form of a banquet at the Rochester Club, at which the departing superintendent was presented with a check writer, an order for lithographed checks, a watch and chain, and a traveling bag.

#### Modernistic Booth Given Much Attention at Detroit

The accompanying illustration depicts the modernistic type of booth used by John Bornman & Son, Detroit printer, during the convention and exposition of the International Advertising Association in Detroit, July 8 to 12. The effect was principally achieved through the use of boxes open on one side and painted with equal-sized black and white triangles. The lithographed enlargement of Rodin's "The Thinker," seen at the rear center, is

the table was built and painted to match the ensemble. Black vases standing upon some of the white triangles helped to complete the modernistic atmosphere, and the final effect was sufficient reason for the special attention accorded the Bornman booth by the convention visitors.

#### Printing-House Craftsmen Asked to Submit Bookmarks

The Educational Commission of the International Association of Printing House Craftsmen has announced a contest to determine the bookmark which shall be officially adopted by the association. This bookmark design should incorporate the trade-mark of Fust & Schoeffer, the first printing firm, which has been adopted as the association's emblem. While it is hoped that the winning contestant will be a printing-house craftsman, help may be secured from artists and photoengravers, and non-members may compete if they wish. The winning bookmark is to be adopted as official by the association, and the best of the remaining designs will be given publicity. Complete details of the contest may be secured by addressing Otto W. Fuhrmann, Ninety-fourth Street, Elmhurst, Long Island, New York.

#### Passing of George H. Judd

George H. Judd, of Judd & Detweiler, Incorporated, of Washington, D. C., died at his summer home in Skyland, Virginia, early in August.

#### School for Machine Training to Open in New York City

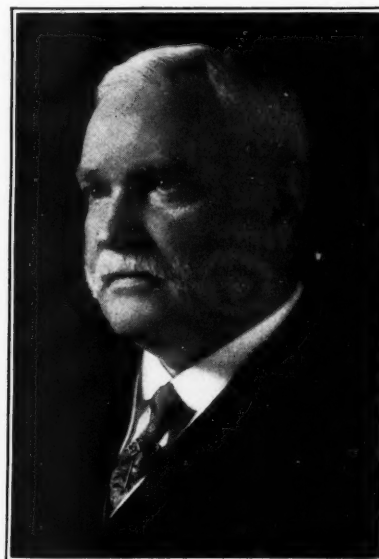
The School for Machine Training, New York city, which is sponsored by the Printers' League, the Publishers' Association of New York, Typographical Union No. 6, and the Board of Education, is to open in September at 240 West Fortieth Street. Apprentices serving their fifth year in the composing room are eligible to attend this school. Seven linotypes have been installed for the instructional work.

#### Conklin Now Ludlow Manager on Pacific Coast

The Ludlow Typograph Company, Chicago, announces that G. Arthur Conklin has been appointed district manager for the Pacific Coast, with headquarters at 5 Third Street, San Francisco. Mr. Conklin was one of the first members of the Ludlow sales force, and had been serving the industry in Chicago prior to this change.

#### Death of William H. Clark

After about two years of failing health, William H. Clark, the eastern sales manager of the Howard Paper Company and its allied mills, died at his home in New York city on July 28.



WILLIAM H. CLARK

Mr. Clark was widely known throughout the printing and allied industries. Many years ago he joined the paper industry, having been associated first

with the Dickenson mill of the American Writing Paper Company at Holyoke, Massachusetts. After having been in business with the firm of Brown & Clark Company, St. Louis, for some time, Mr. Clark in 1896 became associated with Col. H. M. Howard and was made sales manager of the Aetna Paper Company at Dayton, Ohio. When the Howard Paper Company was organized he was placed in entire charge of sales, and he retained this position until the press of business made it advisable to establish a New York city office. Mr. Clark had served the company as eastern sales manager for fifteen years at time of death.

#### Chinese Girl Reporter on Staff of Syracuse "Herald"

Probably the only Chinese girl reporter in the country is to be found on the staff of the Syracuse *Herald*. Her name is Vaung Tsien Bang, and she is temporarily interrupting her college work at Bryn Mawr in order to benefit from a year of practical newspaper experience. Her final objective is the establishing of an English newspaper in Shanghai, the town of her birth.

Miss Bang writes straight news and also feature material with facility. Every Sunday the feature section contains her entertaining dialog of the amusing contrasts between life in America and China. The *Herald* makes use of this feature in its Saturday-



VAUNG TSIEN BANG

night broadcasting of "The Herald Half-Hour" over station WSYR.

"What China needs is to be interpreted correctly to foreigners," says this keen scholar. "The best way to do this is through a Chinese newspaper published in the English language. This, as I see it, is my life work. It is

the kind of work women ought to do well. In China trained and educated women are so scarce that the country teems with opportunity for them."

#### Charles E. Jaseph Now With Brieger Press

After having been connected with the Blanchard Press for more than a score of years, Charles E. Jaseph has accepted the position of manager of sales with the Brieger Press, also of New York city. Mr. Jaseph is president of the Associated Printing Salesmen and has a wide acquaintance throughout the industry.

#### Cormack Joins Milwaukee Firm as Advertising Director

Announcement is made that J. A. Cormack has been appointed director of advertising of the Milwaukee Printing Company and Milprint Products Corporation, of Milwaukee, Wisconsin. Mr. Cormack was formerly associated with the advertising staff of Eline's, Incorporated, and has had twelve years of valuable experience in advertising, merchandising, and sales promotion. He succeeds M. R. Roberts, who has been made manager of the Meat Merchandising Division.

#### Los Angeles Salesmen Meet to Study Salesmanship

Twenty-five printing salesmen eager to improve their selling methods are accomplishing this aim through the sessions of the Los Angeles Printing Sales Conference. This work is being carried on under the supervision of William C. Parsons, manager of the Ben Franklin Club of Los Angeles, who is chairman of the sessions. Practical sales problems are analyzed from every angle, and usually an actual demonstration of an interview with a prospect or customer is staged by the salesmen in order to emphasize the essential features. The discussion topics are very carefully prepared in advance, and this fact is said to account for much of the intensive value of these meetings. Other local printing salesmen are free to join this group and derive benefit from the constructive programs on sales problems.

#### Miehle Awards Contract for an Important Plant Addition

The Miehle Printing Press and Manufacturing Company, Chicago, has awarded a contract for the addition of one story to its present three-story building on Robey Street and the construction of a new four-story unit, cost of the work to amount to about one million dollars. The dimensions of

the new structure are to be 220 by 80 feet, and the fourth floor will be occupied by the general offices of the company. It is expected that the work will be completed early in 1929.

#### Returns From Pressa

Martin Heir, who is well known to most readers as the former associate editor of *THE INLAND PRINTER*, has returned to Chicago after an enjoyable summer visit in Europe. Of course he included a trip through the



MARTIN HEIR

Pressa, the press exhibition at Cologne, which he reported for this publication, and he was one of the many tourists who stopped at the Florence Book Fair down in Italy. His friends are glad to see him again.

#### Dayton Firm Is Underbid on the Federal Envelope Contract

The International Envelope Corporation, a subsidiary of the International Paper Company, has underbid the Middle West Supply Company, Dayton, Ohio, on the contract to supply the Post Office Department with 12,800,000,000 envelopes over a period of four years. The Middle West Supply Company is the concern which has, for obvious reasons, opposed the concentrated efforts of publishers and printers to secure the passage of the Oddie Bill and thereby take the Government out of the envelope business. While this effort has momentarily



failed, the program will undoubtedly be continued until the Oddie Bill becomes a full-fledged law.

The bid submitted by the International Envelope Corporation, which was lowest of the three received, was 22 per cent less than the amount of the same contract now running with the Middle West Supply Company, the difference amounting to over half a million dollars. This is the first time in fifty-eight years that more than two bids have been submitted.

#### Prize Offered for Essay on Journalism in America

A prize worth going after, \$500, has been offered by *The American Mercury* for the best essay on journalism as a trade in America. The contest is limited to men and women actually employed in the editorial rooms of daily newspapers published within the continental United States, and each essay must be accompanied by a slip giving the name of the paper employing the writer, his position, and the duration of his employment, and also mentioning other daily newspapers for which he has worked. Writings are to be not less than two thousand nor more than six thousand words in length. Essays must be received before October 15 at the publication's office, 730 Fifth Avenue, New York city.

Features considered most desirable in these essays will be candor, a fresh and independent attitude of mind, careful presentation of concrete facts, and good writing. Whether the writer thinks journalism is a dog's life or a bed of roses will have no bearing upon his chances of success; the author's presentation of vigorous and sound thought will be the deciding factor. H. L. Mencken, editor of *The American Mercury*, is to be sole judge of the essays, and those who have read his writings will know that even the direst arraignment of journalism will have plenty of chance if the writer makes a strong case for his beliefs.

#### Make Reservations Now for the Electrotypers' Convention

All plans are practically completed for the thirty-first annual convention of the International Association of Electrotypers of America, which is to be held at the Hotel Fort Shelby, Detroit, September 13 to 15. All who plan to attend are urged to make reservations immediately at the Hotel Fort Shelby, official convention hotel. A constructive program has been arranged, and attendance will far more than pay for itself in the friendships formed and information received as a result of your going.

#### American Writing Paper Company Reports Six Months' Profit

Sidney L. Willson, president of the American Writing Paper Company, Incorporated, states that the profits for the first six months of 1928 amount to \$197,810.23. Net earnings above interest on the first-mortgage bonds and serial notes for this period exceeded by 30 per cent the total earnings for the twelve months of 1927; and net earnings were 300 per cent over the net earnings for the same period during 1927. The improvement is a result of economies in operation and not of increased sales, as total sales for the period amounted to \$814,910.14 less than for the same period of last year.

#### Employing Printers Plan to Meet at French Lick Springs

Announcement is made that the annual convention of the Employing Printers of America will be held at French Lick Springs, Indiana, September 16 and 17. Preparations are now being made for a program which shall excel all past efforts as to sound value and interest. A golf tournament is being arranged, and the ladies will be well provided for with bridge parties and other entertainment.

#### Battle Creek Adcraft Club Holds First Meeting

The first meeting of the newly formed Battle Creek Adcraft Club, Battle Creek, Michigan, was held under unique circumstances on July 25. Delegates from the Detroit, Kalamazoo, and Grand Rapids clubs were present, having made the trip in several airplanes, and the formation of the new club was celebrated by a parade of six planes over Battle Creek to the tune of an aerial siren. Fred W. Gage, president of the Gage Printing Company, Limited, of Battle Creek, formally welcomed the visitors; the response was made by Don Jacobs, director of the Detroit Adcraft Club, and another speaker was Jacob De Jaeger, who is a past president of the Grand Rapids Ad Club.

#### Practical Publicity Plan for Reading Printers

The Master Printers of Reading and Berks County, Pennsylvania, at the July meeting made arrangements for a very practical method of publicity. Every printing establishment in Reading or anywhere in Berks County is to be invited to submit samples of its work for display purposes. The specimens will be attractively mounted and placed on display so that print-

ing buyers, after realizing the quality of this home product, will be less inclined to place printing orders in other towns. No names will appear on the specimens, but when a man's attention is caught by a good specimen he will be able to find out what printer produced the piece. This practical plan is well worth the consideration of every printing group which seeks to focus more attention upon its products from potential customers.

#### Super-Production Press Is Announced by Hoe

The new Super-Production press, designed and built by R. Hoe & Company as a newspaper press of greater speed but requiring less floor space, has been announced by this company. Two units have been under test in the plant of the Chicago *Daily News* for a period of two months, and nothing was said of the new press until these units had proved their merit beyond all question or doubt in the service of the *News*.

The designers of the press state that this press can be run at a speed of at least fifty thousand sixty-four-page papers an hour, and the units in the *News* plant have been operated at this speed. This rate, which means twenty-five thousand revolutions of the cylinders every hour, is a speed increase of 25 per cent as compared with the record of the Super-Speed press formerly made by Hoe.

The vertical arrangement of the new press is an important feature. While accessibility and simplicity are valuable points in its favor, the saving of space necessarily takes a place of greatest importance. The *Daily News*, which has ordered sixty additional units for installation in its new plant now under construction, has saved thirty thousand square feet of rentable space as compared with the space required to accommodate the old-style press equipment needed. The new press units will occupy less than a third of the space that would otherwise have been used for this purpose.

A new eccentric type of impression adjustment, and end-thrust bearings which hold the cylinders in position sideways but provide for expansion, are two features of the new press that have been generally acclaimed.

A number of orders were placed after the mechanical superintendents had examined the installation at Chicago or at New York city. Aside from the total of sixty-two ordered by the Chicago *Daily News*, the Toronto *Telegram* has ordered twenty-four; Boston *Globe*, six; Louisville *Courier-Journal*, five, and Montreal *Star*, three.

### Printing in United States and Canadian Schools

The Bureau of Education of the United States Department of the Interior reports that printing courses are available in 369 educational institutions in the United States and Canada. During the 1926-27 school year 28,537 students were enrolled in these courses. The estimated value of the printing equipment utilized by the students in these schools is \$3,316,960.

### Paper Now Being Made From Cornstalks

The Cornstalk Products Company opened its plant at Danville, Illinois, on September 21. This concern will convert into valuable cellulose tons upon tons of cornstalks which formerly were waste.

Cellulose has been recently developed by chemical science and the American Institute of Chemistry, just concluded at Northwestern University, Chicago, had much to say about it. Among the products to be made from this cellulose are news-print paper, rayon silk and gunpowder.

Upon opening the factory had on hand 300,000 tons of cornstalks, all gathered from fields within a radius of fifty miles. When the company was formed it was announced that factories would be established at various points in the corn belt.

The new source of supply for paper will undoubtedly, and within a very short time, prove decidedly advantageous to users of news-print.

### The Industry at Large

A RESOLUTION offering the expert services of the Society of the Typographic Arts, of Chicago, to the Chicago World's Fair Centennial Celebration Committee, without remuneration, has been presented to that committee. The organization offers its help "for the purpose of assisting in the direction of the typographical appearance of all literature, announcements, advertising format, and other printed matter to be used in the promotion of the exposition." The resolution was accompanied by a printed list of membership. It is stated that the offer has been accepted, and that committees will shortly be appointed to start work on the various projects.

THE SIXTIETH anniversary of its business career will be celebrated on November 1 by Crane & Company, printing concern of Topeka, Kansas. The business was founded by George W. Crane, who died in 1913. Since that

time it has been operated with F. S. Crane, an only son, as president, C. L. Mitchell being secretary.

THE MINNEAPOLIS branch of the American Type Founders Company operated a school for instruction on the Kelly press during the summer months. About fifty pressmen from Minneapolis and St. Paul attended the course. I. W. Judkins was in charge.

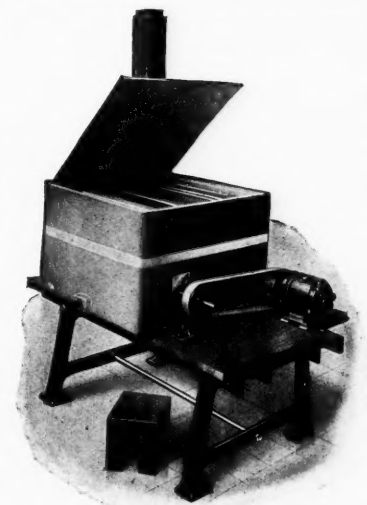
THE MASTER PRINTERS of Reading held their August meeting at the summer home of Harry J. Fichthorn. The attendance was larger than at any meeting since the group's organization. A baseball game was the feature of the afternoon, with quoits for those who sought less active recreation. The machinery tax proposed by the city of Reading was discussed after dinner, and a committee was also appointed to see if the local ordinance exempting printers and publishers from taxation could be enforced.

A NEW magazine, *Salvage*, devoted to the utilization and marketing of waste products, scrap, and surplus materials, is now being published by the Atlas Publishing Company, New York city. The magazine features articles picturing and describing the methods employed by important industrial organizations in utilizing salvaged materials to best advantage. *Salvage* is a rather unique example of the extent to which American industry seeks out periodical information on what the uninformed observer considers to be minor phases of operation.

THE APPOINTMENT of "Reg" Ruxton as assistant to the sales and advertising manager of the May Oil Burner Company, of Baltimore, has just been announced. Mr. Ruxton was formerly associated with the University Press, Cambridge, Massachusetts, and for the past seven years has served as advertising manager of the Dexter Folder Company, of New York.

## WHAT'S NEW THIS MONTH

HUNTER-PENROSE, Limited, 109 Farringdon Road, London, E. C. 1, England, has just placed on the market the Hunter zinc-etching machine. This etcher is constructed of Hunterite



steel, which is claimed to be absolutely immune to the effects of nitric acid. It is equipped for alternating- or for direct-current use, and it includes a speed controller. The machine carries a three-year guarantee, and working parts which show any signs of wear during that period will be replaced without charge.

PRODUCTION of a new counting machine for presses is announced by the Durant Manufacturing Company, 655 Buffum Street, Milwaukee, Wisconsin. Special bronze bushings are used which require little oil and are quickly and economically replaced. The new type of drive sleeve prevents racing of the counter at high speed; drive shaft and pinion shaft are exceptionally large, and the drop-forged operating lever can be set at any angle. The counter is available in right- or left-hand drive, right- or left-hand reset, and rotary or reciprocating action. Further information can be obtained by addressing the Durant Manufacturing Company at the address given.

A NEW TYPE of loose-leaf binder has been developed and is being marketed by H. D. Cottrell, president of the Physicians' Stationery Company, Woodward Avenue at Eliot Street, Detroit. This binder has the external appearance of an ordinary flat, wire-stitched catalog. The binding mechanism is but one-thirty-second inch thick. Sheets are removed or inserted rapidly without disturbing other sheets. The binding mechanism can be stitched to the outside cover with any wire-stitching machine, and thus a printer can print and assemble the binders in his own plant. Inquiries as to complete details and prices should be sent to Mr. Cottrell at the address given.

## Printing Craftsmen Meet in Annual Convention

By VAN C. WALTON

Member Los Angeles Delegation

**P**OURING into Detroit from all parts of the United States and Canada for the ninth annual convention of the International Association of Printing House Craftsmen, more than four hundred Craftsmen and their wives were registered Sunday, August 19, at Hotel Statler, convention headquarters. Those who arrived early were royally entertained with auto trips to Belle Isle and other places of interest in and about the city. Registration continued Monday throughout the day.

The Monday morning session was opened at ten o'clock by P. H. O'Keeffe, president of the Detroit club, who called upon Rev. H. Midworth, rector of the Church of our Saviour, for the invocation. After the invocation Mr. O'Keeffe gave a brief history of the Detroit club, which was organized seven years ago with eleven members and now has a membership of over two hundred, and welcomed the convention to Detroit in behalf of the club. He then introduced Hon. John C. Nagel, acting mayor and president of the Common Council of the city of Detroit. In officially welcoming the 1928 convention to Detroit, Mr. Nagel briefly described the governmental organization of the city, which is unique, no other city in the world being governed in the same way. This new form of government was developed twelve years ago when Detroit had a population of less than 500,000 and an area of about forty square miles. It now has a population of 1,500,000 and an area of more than 140 square miles.

Albert Havermale, a member of the Los Angeles delegation, responded to the address of welcome, pointing out the altruistic purpose of the Craftsman movement and the fact that its influence is constantly increasing.

While the Credentials Committee was preparing its report, the president called upon representatives of the Milwaukee club to demonstrate the ritual which they use in receiving new members into the club. With the international officers acting as candidates, the president of the club first explained that while the club was not a secret society, the ritual served to impress upon members, both new and old, the importance of its aims and ideals.

He then turned the ceremony over to the examiner, who asked a series of questions which were answered by another member of the Milwaukee club acting as an initiate. These questions dealt with the history of the Craftsman movement, its emblem, and its aims. The candidates were then given the Craftsman's pledge, after which they were pronounced members.

On a motion from the floor, the time limit on resolutions and legislation was set at 10:00 A. M. Wednesday. The roll call of delegates was taken, after which Mr. Giegengack announced that the election of officers would take place Wednesday morning.

The chairman of the Credentials Committee reported thirty-one clubs officially represented and read the names of the delegates. President Giegengack then introduced George R. Keller, treasurer of the United Typothetae of America, who delivered an address on "The Craftsman and His Future." He divided his subject into two main parts, "The Craftsman of the Future" and "The Future of the Present Craftsman." He said the boy of the future will have an easier time becoming a craftsman than present craftsmen have had. The boy must learn everything he possibly can, but, to make this easy, educational means are provided. His chances are much greater now because schools everywhere have taken up printing education. Mr. Keller referred in detail to the work being done by the United Typothetae of America and Carnegie Institute of Technology.

He went on to show what the future holds for the craftsman of today. The need for good executives is constantly growing. Large concerns are rapidly increasing in number, not only by the founding of new organizations but by the consolidation of old ones. Many craftsmen have a laudable desire to enter business. However, the vicissitudes of business demand that a man entering it for himself should know something of business methods in addition to his knowledge of the craft. He must also have enough capital not only to cover the plant investment but the cost of operation until the business is on its feet. Too many small shops are started without this foundation,

and many of them, in consequence, fail. There are at present 350 printers listed in the telephone directory of Detroit, but there is not the least doubt but that 150 would be enough.

Mr. Keller closed with the admonition, "Be the best craftsman possible, and don't work for a man you cannot respect."

John J. Deviny, past president of the International, was introduced as the new director of membership relations, United Typothetae of America.

Because there was still considerable time and the Tuesday morning session would be full, President Giegengack called upon Representative-at-Large George Ortleb for his report. Mr. Ortleb described visits to several clubs in the United States and then told of his trip to Europe during June and July. He described conditions in England, and stated that he was hopeful for a still closer relationship between craftsmen in the British Isles and the International organization than now exists. He is preparing a lecture to be illustrated with slides depicting printing and craftsmanship in Europe, and is receiving material assistance in this



A. E. GIEGENGACK, President

project from the International Exposition being held at Cologne.

When he had finished his report, Mr. Ortleb was presented with a framed certificate of the "Good Will Investors" of the Los Angeles club. This represents the holding of shares of stock in the club's philanthropic enterprise in behalf of poor children in Los Angeles at Christmas-time.

The Tuesday morning session was opened with the roll call of clubs, after which the officers' reports were read. President Giegengack praised the spirit of coöperation which had existed throughout the organization. He outlined the activities of the Educational Commission under Perry R. Long and stated that he considered the appointment of Otto W. Fuhrmann as vice-chairman one of the best things he had done. He made a special request that local secretaries act as correspondents to the *International Bulletin*. There



are now fifty-four clubs with more than 5,000 members. In concluding Mr. Giegengack recommended changes in the organization, one of which was the election of a third vice-president.

V. Winfield Challenger, first vice-president, outlined the very extensive activities which he has undertaken during the year, including attendance at many meetings outside his home city, in spite of which he was able to attend all but one of the meetings of his own club. He concluded by presenting a plan for the reorganization of districts, making seventeen instead of nine. This plan will simplify the work of the district representatives, make the holding of district conferences easier, and facilitate the organization of new clubs.

Because of sickness, Second Vice-President Frank Rodell has not been able to take active part in many of the International organization's activities the past year, but gave an outline of activities in the Pacific district and pointed out the possibilities for future organization, not only in this district, but in Canada, Japan, and Australia.

The reports of Secretary L. M. Augustine and Treasurer Harvey H. Weber had been printed in pamphlet form and were distributed among the delegates. Secretary Augustine, among other things, reported on the new clubs, four in number, the condition of the clubs, the district conferences, the new form of the *Monthly Bulletin*, and the receipts, which totaled \$8,114.75. Mr. Weber made a complete report of the financial condition of the International Association from the time of its organization down to the present date. The total balance on hand August 1 was \$23,505.93. President Giegengack had previously stated that the amount received from the 1927 exposition, \$18,688.25, is being budgeted to cover the five years preceding the next exposition, and that the past year the association had been easily able to keep within the budget.

An educational conference, held on the boat trip Wednesday afternoon, was announced by Mr. Long, chairman, Educational Commission. Mr. Fuhrmann then read the report of the commission's work and plans. He asked that each year members of various clubs prepare technical papers to be read before their clubs and then filed with the commission for the use of other clubs. He also suggested the preparation of a card-index bibliography of all books and material on the graphic arts, and concluded by reading a plan submitted by Earl C. Wood of the Los Angeles club for the production each year by each club of a

special piece of fine printing to form a permanent library and exhibition for all the clubs as well as for the International Association.

A. D. Robrahn, of Cleveland, announced that he is contributing for the use of the association an historical and technical work on electrotyping, and called upon craftsmen to make similar contributions.

The total registration at the time of closing, 1:00 P. M. Tuesday, was 528. At 2:00 P. M. the delegates and their wives were taken on a sightseeing trip to the Ford Airport and Stout Metal Airplane Company. A number availed themselves of the opportunity of taking an airplane ride.

The Wednesday morning session opened with the reading of a resolution commending the Detroit club for the manner in which it handled this

convention, and a resolution from the Boston club proposing the publication of a regular magazine by the association to replace the *Monthly Bulletin*. This resolution was referred to a committee to make recommendations at the next convention.

All the present officers, A. E. Giegengack, president; V. Winfield Challenger, first vice-president; Frank Rodell, second vice-president; L. M. Augustine, secretary, and Harvey H. Weber, treasurer, were unanimously reelected. P. H. O'Keeffe, president of the Detroit club, was unanimously elected third vice-president, the new office created by this convention.

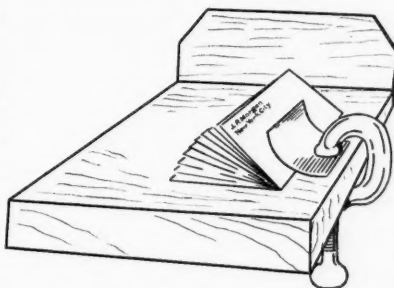
John J. Deviny, past president, performed the installation ceremony and the convention adjourned.

Toronto was unanimously selected for the 1929 convention.

## Efficiency in Envelope-Feeding

By J. N. GRIFFITH

ALTHOUGH the development of new units for job presses, and the envelope press, have progressed with the times, a great many printers are still unaware of these improvements and are still using the methods to which they have become accustomed. There are also many printers, perhaps, including those conducting one-man shops, who do not deal in envelopes on such a scale as to justify purchasing such items as auto-



matic envelope feeders. For the benefit of these printers, and all who may care to profit, let me offer a very simple but efficient way to gain speed while feeding envelopes.

After the composition, lockup, and makeready on the press are accomplished and the job is all ready to run, procure a strip of heavy leatherboard about five or six inches long by three inches wide. Then get a hand clamp which has a jaw large enough to fit over the feedboard; a clamp such as is used on the old-fashioned curtain-stretcher may serve the purpose. Insert the strip of leatherboard between

the feedboard and the clamp so that it runs the length of the feedboard. If the clamp extends downward instead of upward it will add to the simplicity of feeding, especially as regards picking up with the right hand.

Now you are ready to proceed. As you take out the printed envelope give the wrist a slight twist toward your body and push the envelope under the leatherboard. The next one goes likewise under the first, the third under the second, and so on. As the envelopes accumulate you will see the benefit derived from the leatherboard, as they are held firmly in place, as you will note in the diagram. It is advisable to keep a close watch on the ink, as one is apt to smut the job as he or she inserts the envelope under the piece of leatherboard.

This method may be used whether the envelopes are fed opened or closed, but is more likely to save time when feeding them open. If a form is locked up so as to feed upside down, which is an improper lockup but nevertheless is frequently seen, it would be useless to try this method, as the flap would catch while placing under the leatherboard and would cause delay.

Some difficulty may arise as you first try this, but as you progress you will like it much better. You will also be able to feed between seventy-five and one hundred before taking them from your feedboard. Would this have been available otherwise? It certainly would not, as twenty-five would be about the limit, and probably less if they were closed.

# THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope.

## Register Trouble

Enclosed is a sample of a job run in our office in three colors. The gold was run first, the red second, and the black third. On the second and third runs the register was off a little, this being caused by a wave in the stock which came after the first run in some sheets and in the second on others. Can you kindly give me some information about how to remedy this situation?

The impression is not straight on the sheet, and this may account for some of the trouble. The guide edges of the sheet should be parallel to the faces of the gages which they strike. Use auxiliary grippers, at right angles to the press grippers, to hold down the four corners of the sheet. Place fenders alongside of each gage to hold the edges of the sheet close to the drawsheet. Auxiliary grippers may be had from Miller Printing Machinery Company and also from the American Type Founders Company.

## Waterlogged Rollers

We recently purchased a set of rollers, and these rollers have refused ink consistently, although they were seasoned for two weeks in a dry place. Dope seemed to have no effect. The humidity is considerable here, but is there no way to overcome this in breaking in new rollers during the summer months?

You may drive the excess moisture out by exposing the rollers to heat, as near the ceiling of a boiler-room, but you will have to be careful not to melt the rollers. After this treatment the rollers must be kept covered with ink or oil or both except for the very few minutes at washup. After drying the heat out as mentioned, or in a drying-room, or by a similar method, some pressmen wash the rollers in a solution of tannic acid or chrome alum in alcohol. The astringent closes the pores and the alcohol helps to carry it into the roller. This method is a desperate remedy, however, as it has a tanning effect and robs the surface of the roller of its "tack."

After the long period of damp weather in early summer we may reasonably hope for dry weather later, when the rollers will adjust themselves to normal. If none of the foregoing means of relief is satisfactory you may purchase a set of seasoned rollers any day from a leading roller-

maker. These will take ink, and your present waterlogged set may be used later as an extra set when you are running a job with colored inks.

## Movie Titles

I have taken a contract for making moving-picture titles with Clearface type, and as these have to be photographed and shown large again on the screen any imperfections readily show up in the enlargement. It seems that, in my operation in printing them on onion-skin paper and on celluloid, they print fine only on the very edges of the type, and this in turn shows up light on the screen. I am using only common ink; tried bond and lighter inks, but results were the same. Can you suggest any ink or different thin paper that will hold the impression? It seems that the onion-skin paper is greasy and the ink does not take.

A high-grade celluloid ink (ink to print on celluloid) will answer for impressions on celluloid and onion-skin as well. Run the press slowly, place a sheet of celluloid beneath the tympan to get a sharp impression, and "double roll" the form. The rollers should be set just to ink the form well to avoid squashy edges. The test is to be able just to see the marks left on the rollers by the form after inking.

## Three-Color Job on Bond Paper

I have been asked to quote on a job of printing such as the enclosed copy of letterhead. I have never done any of this kind of three-color work and would like a few suggestions. The customer owns the plates and asks me to do the printing with same. What I want to know is, what kind of ink has been used on this job, and in printing which color was run first? I have a 14 by 22 Colt's Armory No. 5-C press. Don't you think the job can be handled O. K. on this? How long should I let one color dry before running the other colors of the job?

Get the engraver's proofs from the customer and send same to the ink-maker. Tell him how many impressions are required and have him make for you the required quantity of bond-buff, bond-blue, and bond-black ink. Put the black form on the press first, get position, seal the gages, and print twenty-five or fifty copies, depending on the quantity of the job. Next wash up the press, put on the buff form, and register with the black. Make ready, wash up again, and proceed with the buff run, putting through a black print occasionally to be sure that the register is as it should be.

When the buff run is done, register the blue with the black and buff. Make ready and print the blue. The buff and the blue should dry over night, that is, run the buff one day, the blue the next, and print the black on the third day. For this work the Colt's Armory press has no superior so far as quality of printing is concerned. When making ready each color form be sure to match the engraver's proof in every respect—color, tones, etc.

## Cutting-Rule Makeready

Enclosed you will find a specimen of a cutting form which has occasioned us much trouble in running, and one which resulted in a very poor finished product. The job was run on a 12 by 18 jobber and cut direct against a sheet-iron tympan, but our pressman had to use undue "squeeze" in makeready and badly weakened the press in so doing. The makeready and running time was about double what it should have been. The job, to my belief, is impractical to run on this press, but a competitor of ours ran the same job on one with an automatic feeder, with apparently no trouble and with only an average amount of impression. Please advise us if practical to run on above press and, if so, the proper procedure for makeready.

The press can do the job. It is necessary to use steel cutting rules, and these should be interspaced with furniture the same height as used with type or else inserted in a block of wood, jig-sawed to fit. A sheet of brass is used on the platen, and the platen must be parallel to the form so that the impression is even on the four corners. Low rules are then given needed impression with underlays. Under these conditions cutting is easy. Should the ordinary stripping devices prove inefficient, corks glued to the furniture will make the process of stripping very much easier.

## Imitation Watermarks

You will greatly oblige us by letting us know if you have heard of a certain process for making imitation watermarks on bond paper, this imitation to be made through printing on small presses using a certain ink or other printing agent. The process is to be used for individual watermarks on small runs of letterheads.

There are several ways. The ink is dull cover white of the same tint as the paper, either cream or blue. (1) You may print on the face of the sheet from a design in the negative, an

easy but least satisfactory process. (2) Print on the reverse of the sheet from a design in the positive which yields an imitation in the negative on the reverse like the watermark. (3) Method No. 2, and print alternately on the tympan and the sheets. This yields an offset impression on the face of the sheet which makes a stronger mark. Or print two impressions in register on the sheet.

### Slur at Back Margin

I wonder if you can give me some information in regard to the impression of a two-revolution printing press? We have been having trouble with the type on the margins punching through. It seems to do it mostly on the back edge of forms, just before it gets on the fly. We plane our forms thoroughly, so it isn't that. It does it just on the margins, and it is very noticeable and irritating. In addition to a rubber blanket we use six sheets or more of tympan paper and a muslin drawsheet.

Do you think that we have too much packing, consequently pulling the cylinder out of time, causing it to creep? We pull our tympan very tight, and there is no bulge in it.

Guttering at the back edge may be caused by oil or other matter on the bearers, which should be clean, by soft packing or overpacked cylinder, by printing a form too large for the press, or by cylinder-lifting mechanism, out of time, starting to raise the cylinder before it has completed the printing of the sheet.

First, see that the bearers are clean. Then pack the cylinder even with the bearers, using a hard packing. If after makeready you cannot print a type-high form, the cylinder should be lowered. Afterward it will be necessary to adjust the intermediate gear. The cylinder should ride the bearers (with a full form on the press) on impression, else it is necessary to lower the cylinder for a clean impression.

### Printing Halftones on Antique Book Paper

Thank you very much for your recent communication in regard to the printing of halftones on antique-finish stock. Aside from the method that you outline, we wonder if you have recently heard of still another method, in which a sizing preparation is printed on the stock with an ordinary zinc tint block. Neither hot nor cold embossing enters into this process, and the preparation simply gives a sizing or surface to the sheet that enables the use of fine-screen halftones over it. The sizing, we understand, is colorless. We are wondering if you have heard of anything of this sort and trust that you can give us the information.

Some printers print a base with a tint block first. This "size" is varnish mixed with either magnesia, alumina, or barium, or a combination of these pigments. Others use mixing white or cover white. If the proposition is to print a halftone in one color on white antique book the use of a base printed from a zinc plate is of no value and a waste of time. While still practiced, this method is obsolete. The modern way is to print the halftone directly

on the antique paper. A thorough and strong makeready, with cut overlay and cutout, the hardest packing, a metal block beneath the halftone, and an ink composed of equal parts of halftone ink and bond ink are the principal requirements. The screen should not be finer than 120 and if the run is long a nickel-finish lead-mold electro should be used. The foregoing applies to antique papers of fairly smooth surface.

For a rough, hard paper like imported hand-made stock nothing can take the place of a preliminary hot smash, which need not necessarily be embossing. If your customer insists on a first impression from a zinc plate, print it blind and you will get a better printing surface for the halftone than if size were used. The only value to a first impression is its ironing of the rough surface with a strong smash. It is folly to suppose that you can print on antique paper and get a better printing surface by sizing without smashing. On the contrary, an unfavorable surface is created by the size for halftone printing.

### Aluminum Clock Dials

With this letter we are sending you an aluminum clock dial, and wonder if you can give us any authentic information as to just how this is printed? That is, can you tell us what kind of a plate was used and what kind of ink?

This sort of printing on aluminum is the branch of offset lithography known as "metal decorating." Well-known examples are Piper Heidsieck tobacco boxes of tin, etc. The design in your specimen was drawn and then a number of transfers were made onto the zinc printing plate for the offset press. On this press the zinc plate (a plane surface, neither relief nor intaglio) prints onto a rubber blanket on another cylinder, and this impression on the rubber blanket is transferred to the sheet of aluminum fed into the press. Next the printed plates are varnished and finally "stoved," that the ink and protective cover of varnish may be baked on thoroughly in order to resist friction.

### Aluminum Clock Dials Again

I have gone over your letter carefully and note that you say that these are run on a large sheet of aluminum, and are die-cut after the metal has been varnished and the ink baked. We know, however, that these dials are not made in large sheets. They must be made singly because the circular finish on the metal could not be done on large sheets. Taking it for granted that the dials have to be run individually, is there any further information that you can give us in this regard?

The dials may be lithographed a number up on a large sheet of aluminum. Then the single dials may be die-cut from the large sheet and finished, if this method is preferred, or the

dials may be lithographed one at a time. All this is aside from the question: How are they printed?

One at a time or a number up, the only method of printing by which your specimen may be absolutely matched as to fine line and deep black on a sheet of aluminum is lithography. If the detail is not too fine the dials may be printed in the letterpress manner from hard rubber plates. The origin of your excellent sample is unquestionably a drawing on lithographic stone, whatever subsequent operations may have been used. Some dials are etched, some are embossed, some are made by fastening one metal on another, but yours is lithographic printing on aluminum. After the lithographic ink had dried the dial was varnished and probably baked, as this is the best way to protect the print. Another method used is stenciling, but the very fine gothic letters could not be made with a stencil.

### Machine for Gumming Narrow Strips

In the last issue of THE INLAND PRINTER you gave some advice on narrow gumming to one of your inquirers. You naturally advised the old, tedious, and nasty method of fanning the sheets and then applying the gum with a brush.

You will probably be interested to know that I have devised a machine which will do this work quicker, cheaper, and much cleaner than the old method. A big feature of this machine is that the printing can be done before the gumming, thereby saving the printer much time, trouble, and paper. I am enclosing a few samples of the work I can turn out, and I am sure you will agree it cannot be done better.

Thanks. Anyone interested will be furnished your name and location.

### Solid Orange and Black on Two-Color Press

I am enclosing artist's proofs of a two-color cover (Exhibit A), also our impression of same (Exhibit B) printed on sixty-two-inch Miehle two-color press. We had trouble in getting the effect produced in artist's proofs. I believe the color was printed over the black, as you will notice that the print has a bronze cast to it. When black was on top, it was jet black, with no bronze cast at all. Using black for first color and transparent Persian orange for second color did the trick. But then our troubles started. The black printing first would dirty up the orange, so our last salvation was to print black and orange in separate impressions, which made it costly. I would appreciate any information you could give me to remedy this condition.

While it is impossible to print the solid orange last, because it cannot be used with viscosity cut down to the extent required, it is quite possible to print the orange first with a softer black over it. It is also possible to match the engraver's proofs, printing the colors in this order. Send sample of paper and the complete set of proofs to the inkmaker and advise him that the inks are to be used on a two-color press. If you must run the orange last it becomes a problem for the photoengraver. The result will be different.



# THE INLAND PRINTER WANT ADVERTISEMENTS

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

## THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER  
632 SHERMAN STREET, CHICAGO

Vol. 81

SEPTEMBER, 1928

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Department of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

### FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.  
PENROSE & Co., Farringdon Road, London, E. C., England.  
Wm. DAWSON & Sons, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.  
ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.  
ALEX. COWAN & Sons (Limited), Wellington, New Zealand.  
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.  
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.  
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.  
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

### BOOKS AND SYSTEMS

LETTERS THAT MAKE GOOD—The book by a hundred business men; 448 pages 8¼ by 10½; tells among hundreds of other facts: How to Develop a Letter Plan; Good Will Letters; Forcing Replies; Letters That Were Failures; Human Interest Letters; The Use of Humor; Answering and Following Up Inquiries; Appeals to Imagination, Intellect, Desire; "Gingering Up" Dealers; The Approach; Good and Poor Closings; 300 Letterheadings in Colors Composed by the American Type Foundry Co.; 300 reproductions of Typewriter Letters in colors; price, \$5.00; foreign countries, \$5.50. AMERICAN BUSINESS BOOK CO., 217 Friend Street, Boston, Mass., U. S. A.

WHY WASTE TIME figuring paper stock by old-fashioned methods when the Printer's Paper Cost Finder does it for you quickly, easily, correctly? Any number sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Bermuda. Sent on trial. Information free. FITCH BROS., Central City, Nebraska.

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

### BUSINESS OPPORTUNITIES

FOR SALE—One of the best and most up-to-date smaller job printing plants in Los Angeles, Calif.; present owner going into publication business; unlimited possibilities for expansion; \$4,000, \$2,000 cash, 12 months on balance, or 18 months if necessary. E. RINEHART, 4709 S. Broadway, Los Angeles, Calif.

ROTAGRAVURE PLANT FOR SALE—Fully equipped plant, including building and lot, central Florida location, on railway, good distribution point; bargain. Write V. W. GOULD AGENCY, Deland, Fla.

### FOR SALE

MEHLES, REBUILT, or Direct from plant at large savings. (See display ad.) 49x66 Hodgman, heavy, accurate, with best distribution, and impression; 2½ inch late Advance Lever Cutter; 30½ inch and 34½ inch Diamond and Craftsman Cutters; 32 inch Oswego; 38 inch Oswego Auto-Clamp; 40 inch Sheridan Auto-clamp; 12x48 Kluge Unit; 10x15 and 12x18 Miller units; 45 inch Jacques shear; Sterling, Seybold and Rosback Round Corner Cutters. Also several Stitches, Punches, Perforators, Saws, Iron Surfaces, etc., 2 tier Tracy Cabinet and top complete with fine layout type and spacing materials; 1-48 Cal. job case cabinet refinished with work brkt. top and slug banks; new equipment—printing machinery, furniture, supplies, outfits; binding and folding box equipment. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago.

FOR SALE—Two Thompson typesetting machines, equipped complete with molds for casting multigraph type, also with motors and other accessories; purchased new and used only six months; first-class condition; price very reasonable. S 907.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson Boulevard, Chicago.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color, rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania Avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn Street, Chicago, Ill.

FOR SALE—One 28x41 model 3 Optimus press, like new; several paper cutters; price low and terms to suit. PACKARD PRINTING MACHINERY CO., Lyons, N. Y.

COUNTRY CAMPBELL PRESS, 30x44; good condition; sold papers; good press for campaign, cheap; \$150. RUE PUBLISHING CO., Denton, Md.

FOR SALE—Music engraving tools, complete outfit; a real bargain for quick sale. R. J. SCHOFIELD, Room 409, 175 W. Washington Street, Chicago, Ill.

FOR SALE—38 inch Dexter Paper Cutter. S 792.

Megill's Patent  
SPRING TONGUE GAUGE PINS  
Reg. U. S. Pat. Office



QUICK ON. The universally popular  
Gauge Pin. \$1.80 dozen.

## Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Our registered Trade Mark is on every genuine box. We are the pioneer maker of Gauge Pins and stand back of our products.



## HELP WANTED

## Bindery

WANTED—Stamper; one experienced in embossing and general stamping; knowledge of air brush work preferred. S 905, care INLAND PRINTER, 1 East 42d Street, New York.

## Composing Room

COMPOSITOR—Must be an unusually good display man and able to set work so attractively it merits attention; ability to lay work out for others desirable, but not essential. Send specimens of work actually produced with application and state experience fully and salary desired; location, Ohio city. S 693.

## Managers and Superintendents

WANTED—Composing-room superintendent for large plant, in small city, doing high-grade book and publication work; must be able to supervise both monotype and linotype departments, as well as proofroom, and take complete charge of day and night forces handling eighty people; this is an exceptional opportunity. S 908.

## Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare-time study; steady work \$55 a week. The Thaler System of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 29 Legal Bldg., Washington, D. C.

## Office

WANTED—Young man thoroughly versed in estimating and with secretarial ability to act as secretary with Typothetae Association in the South; should possess a practical knowledge of the printing industry, and will receive all necessary cooperation; salary will be discussed with applicants. S 896.

## INSTRUCTION

LINOTYPE INSTRUCTION—Largest Linotype school in the country; established 20 years; thousands have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. Inspection invited. EMPIRE SCHOOL, 206 East 19th Street, New York; telephone: Gramercy 5733.

IF YOU WANT to become an operator, increase your speed or study Intertype-Linotype mechanism, let Bennett teach you; two courses, practical and correspondence; write for literature. MILO BENNETT'S SCHOOL, Toledo, Ohio.

## SITUATIONS WANTED

## Bindery

SITUATION WANTED—Ruler, much experience, neat, methodical, economical workman, accustomed to high-grade work, expert on heavy and intricate forms; accept responsibility handily; position without constant supervision; promote production all departments; a top-notch man at moderate pay. S 873.

PAPER RULER and stock cutter wants work. Write or wire I. F. WARDELL, Apt. No. 1, 303 4th Avenue, South, Great Falls, Mont.

COMBINATION RULER, binder, finisher wants position; Southwest preferred. S 620.

## Composing Room

MONOTYPE MACHINIST, ten years' experience, six years in last position; references furnished; will go anywhere if steady employment assured; union. R. GAGNON, 30-63 Cresent Street, Astoria, Long Island, N. Y.

MONOTYPE COMBINATION OPERATOR wants position in Massachusetts; married; experienced in job or book work; straight, tabular and foreign matter; can run composition matter, rules and display type. S 891.

FIRST-CLASS PRINTER, holding foreman situation, executive ability, excellent compositor, understands imposition, estimates, will consider position anywhere. S 906.

PRINTING FOREMAN, 36 years, run shop systematically, understands imposition, good display man, estimates; Nevada state preferred; union. S 769.

MONOTYPE MAN—Eight years' experience, desires position operating combination keyboard and caster or cesterman. S 904.

## Executive

MANAGER, manufacturing, sales and office, active designer and producer of catalog, direct-by-mail and general printing; experienced estimator, cost finder, buyer, sales promoter and production manager with broad, practical experience desires new connection; not particular of title or location. S 888.

## Foreman

SUPERINTENDENT-FOREMAN, long experience with some of best plants Chicago and Middle West, also instructor one of best colleges in U. S., desires to get in touch with plant needing services of high-grade executive; direct charge composing room; producer maximum production at minimum cost; union, married, reliable. S 753.

## Managers and Superintendents

A PROGRESSIVE firm with real development possibilities can use this superintendent-production manager to splendid advantage; he offers practical ability, intelligence, integrity, common sense, sound business experience; is qualified to take complete charge medium-size plant; he knows what to do, how to do, and why; can handle all the administrative details, including meeting and working with customers, estimating, etc., smoothly and with dependability; Protestant, married, middle age, perfect health, highest references; East or Southeast preferred. S 903.

PRINTING SUPERINTENDENT—Practical man of wide experience and proven ability on all kinds and classes of work from the cheapest to the highest grade of catalog, commercial, publication and process colorwork; can take full charge of your plant; give you a satisfactory production of both quality and quantity in an economical manner; will go anywhere; now employed; good references. S 751.

AVAILABLE—A high-grade executive as manager or superintendent; thorough experience in every department from estimating to final delivery; will get production on all grades of work; have supervised the production of much high-class printing; age under 40; a total abstainer; I possess real money-making ability for some printing concern. S 851.

PRINTING SUPERINTENDENT, active, high-grade, practically experienced as manager or superintendent of plant doing book, color, commercial, direct-by-mail, loose-leaf, manifold and advertising printing and offset lithography of every description; an employer's man who will go anywhere opportunity offers. S 852.

A CAPABLE MANAGER who has had years of practical experience desires to make a change; has been compositor, foreman, superintendent, and several years' experience buying, selling and management; at present is successfully managing a plant doing over \$100,000 annually; 38 years old. S 874.

## Pressroom

PRESSROOM FOREMAN—14 years' experience in process and commercial work done on single and two-color presses and jobbers; high-end references; married and steady. S 863.

PRESSMAN—Wants position on job press; best references; five years in that business. Write ANDRE' LE MAY, Jonquiere, Que., Canada.

## WANTED TO PURCHASE

WANTED—Stringing Machine to eliminate hand stringing and looping of cards, tags, ribbon badges, etc.; must be cheap; no objection to hand or foot operated; give full particulars. S 901.

WANTED TO PURCHASE Miehle presses, modern styles; also other modern equipment. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago.

WANTED—Old, fancy text faces, especially Text Ornate and Card Text. Send stone proofs. H. W. VROOMAN, Kokomo, Indiana.

WANTED—Second-hand die cutting to take a 9 by 12 inch die. LONG-JOHNSON PRINTING CO., Jackson, Tennessee.

WANTED—Second-hand Golding official hand press 8¼x12; second-hand Golding Pearl press. S 902.

## BUSINESS DIRECTORY

## Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York city; 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, round corner cutters, tab cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. PLEGER, 504 Sherman Street, Chicago, Ill. Hinged paper covering machine, book back gluing machine, round corner turning-in machine, stripping machine and strip end trimmer.

## Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Dissipate Static..DOYLE ELECTRIC SHEET HEATER..Prevent Offset**

**Conquer Lint..DOYLE VACUUM SHEET CLEANER..Conquer Dirt**

Doyle's Brilliant Gold Ink  
Doyle's Setswell Compound

**J. E. DOYLE COMPANY**  
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer  
Doyle's Fast Dryer

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**Calendar Pads**

**BERGENFIELD CALENDAR COMPANY**, Bergenfield, N. J. Most complete assortment of calendar pads; daily date, monthly, tri-monthly; latest Cooper Black figures, super quality, lowest prices. Write for catalog and price list.

**THE SULLIVAN PRINTING WORKS COMPANY**, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

**Chalk Relief Overlay**

**COLLINS "Oak Leaf" chalk overlay paper**. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

**Chase Manufacturers**

**BARNHART BROS. & SPINDLER**—See Typefounders.

**Composing-Room Equipment—Wood and Steel**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**BARNHART BROS. & SPINDLER**—See Typefounders.

**THE WANNER CO.**, 716 S. Dearborn Street, Chicago.

**Counting Machines**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**Cylinder Presses**

**AMERICAN TYPE FOUNDERS CO.**—Kelly presses, Kelly Automatic jobber.

**BARNHART BROS. & SPINDLER**—See Typefounders.

**Easels for Display Signs**

**EASELS** for display signs. **STAND PAT EASEL CO.**, 439 E. Fort Street, Detroit, Mich.

**Electrotypers' and Stereotypers' Machinery**

**THE OSTRANDER-SEYMOUR CO.**, general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

**Electrotypers' Supplies**

**G. C. DOM SUPPLY CO.**, 125 East Pearl Street, Cincinnati, Ohio.

**Embossing Composition**

**STEWART'S EMBOSSEING BOARD**—Easy to use, hardens like iron; 5 $\frac{1}{2}$  x 9 $\frac{1}{2}$  inches; 12 for \$1.25 postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

**Engraving Methods**

**ANYBODY CAN MAKE CUTS** at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. **THOS. DAY**, Windfall, Ind.

**Heaters and Humidizers**

**HUMIDIZERS** are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. **UTILITY HEATER CO.**, 239 Centre Street, New York.

**Industrial Engineer**

**INDUSTRIAL ENGINEER** specializing in the printing industry—management problems, planning new buildings, equipment layouts, production control. Expert knowledge of all branches of printing. Short or long contracts as desired. **GEO. N. VOORHEES**, 1002 Hammond Bldg., Detroit, Mich.

**Lithographers' Supplies**

**G. C. DOM SUPPLY CO.**, 125 East Pearl Street, Cincinnati, Ohio.

**Numbering Machines**

**TYPOGRAPHIC HAND** and Special. **THE AMERICAN NUMBERING MACHINE CO.**, Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**Overlay Process for Halftones**

**SIMPLE AND PRACTICAL**. Write for samples, terms. Makes halftones print right. **DURO OVERLAY PROCESS**, 804 Bartlett Avenue, Milwaukee.

**FREE MANUAL**, "How to Make Chalk Overlays." **A. M. COLLINS MFG. CO.**, 1518 Walnut Street, Philadelphia, Pa.

**Paper Cutters**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**BARNHART BROS. & SPINDLER**—See Typefounders.

**Photoengravers' Machinery and Supplies**

**THE OSTRANDER-SEYMOUR CO.**, general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

**G. C. DOM SUPPLY CO.**, 125 East Pearl Street, Cincinnati, Ohio.

**Plateless Process Embossing**

**PLATELESS** engraving and embossing equipment. Send for circular. **HUGO LACHENBRUCH**, 18 Cliff Street, New York.

**Printers' Machinery and Supplies**

**THE WANNER CO.**, 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and Outfits. Send for our Bulletin.

**Printers' Rollers and Roller Composition**

**BINGHAM'S, SAM'L SON MFG. CO.**, 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

**Printers' Supplies**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**BARNHART BROS. & SPINDLER**—See Typefounders.

**Printing Machinery, Rebuilt**

**THE RATHBUN & BIRD COMPANY**, 85 Grand Street, New York city. Printers' and Bookbinders' Machinists.

**BARNHART BROS. & SPINDLER**—See Typefounders.

**Printing Material**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**BARNHART BROS. & SPINDLER**—See Typefounders.

**Printing Presses**

**THE GOSS PRINTING PRESS COMPANY**, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

**AMERICAN TYPE FOUNDERS CO.**—Kelly presses, Klymax Feeder Units.

**BARNHART BROS. & SPINDLER**—See Typefounders.

**Punching Machines**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**Rebuilt Printing Presses**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**BARNHART BROS. & SPINDLER**—See Typefounders.

**Roughing Machines**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**Saw Trimmers**

**BARNHART BROS. & SPINDLER**—See Typefounders.



## ROSCO 20' FOOT POWER PUNCH—Including 2-1/4' Punches and Dies

Entire machine is built very strong and substantial; the table is equipped with micrometer adjustment side gauge.

**RECOMMENDED EQUIPMENT**  
**WANNER**

**THE WANNER COMPANY** • 716 So. Dearborn St. • CHICAGO  
Complete Printing Plant Equipment and Supplies

**\$100**

f. o. b. factory

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**Steel Composing-Room Equipment**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. &amp; SPINDLER—See Typefounders.

**Stereotyping Machinery**

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BARNHART BROS. &amp; SPINDLER—See Typefounders.

**Tags**

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

**Type Casters**

THOMPSON TYPE MACHINE CO., 223 W. Erie Street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

**Typefounders**

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 323 Third Ave.; Cleveland, 15 St. Clair Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Des Moines, 313 Court Ave.; Kansas City, 10th and Wyandotte Sts.; Minneapolis, 421 Fourth St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Spokane, West, 310 First Ave.; Milwaukee, 125 Second St.

BARNHART BROTHERS & SPINDLER, typefoundry and manufacturing plant at Monroe and Throop Streets, Chicago. Sales and service houses at 829-831 S. State Street, Chicago; 1224 H Street, Northwest, Washington, D. C.; 1102 Commerce Street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard Street, Omaha; 51-52 E. Third Street, St. Paul; Western Avenue and Columbia, Seattle; 319 Pender Street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brake and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

**Wire Stitchers**

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

**Wood Goods**

BARNHART BROS. &amp; SPINDLER—See Typefounders.

**Wood Goods—Cut Cost Equipment**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**CARDBOARD  
...EASELS**

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 439 E. Fort St., Detroit, Mich.

**WESTON**

LEADERS IN LEDGER PAPERS

Write for Samples

*Byron Weston Company*

Dorset, Massachusetts

**Drucker & Kelly**

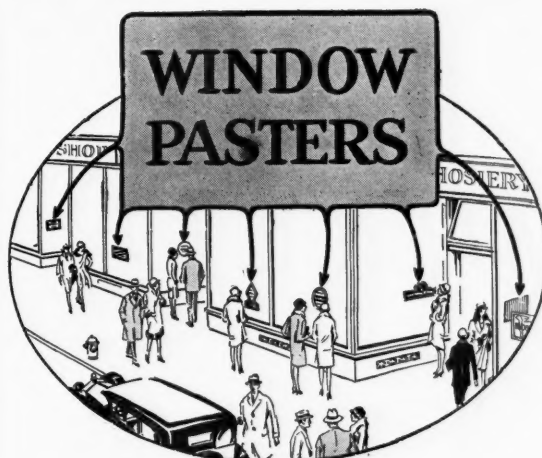
CHRISTMAS CARDS-ETCHINGS

225 West Madison Street,  
CHICAGO, ILLINOIS

A quality line of Personal Greetings made especially for printers.

Furnished blank, or we will engrave, process or imprint.

Write for our proposition.



For printing  
on the gummed side use

**Dennison's  
"GUM-PRINT"**

It enables you to furnish advertisers with exceptionally attractive window pasters at a fraction of the cost of decalcomania transfers.

"GUM-PRINT" is a splendid sheet of gummed paper which may be printed on the gummed side by any ordinary press in the same manner as regular book or cover stock. Many of your customers will be glad to learn of this effective and economical way of advertising their products.

The cost is surprisingly low. Mail coupon now for plain and printed samples and name of your nearest Dennison wholesale distributor.

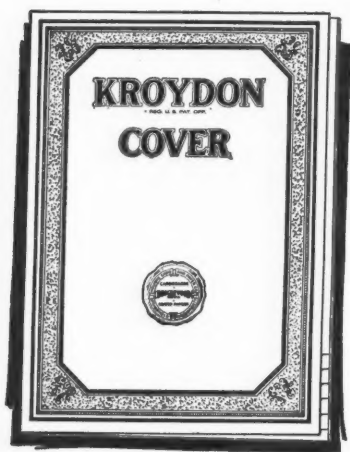
DENNISON MANUFACTURING COMPANY  
Dept. 37-W, Framingham, Mass.

Please send me sample sheets of Dennison's "GUM-PRINT" Paper and printed samples of window pasters printed on the gummed side and the name of nearest Dennison wholesale distributor.

Name.....

Address.....

City..... State.....



# KROYDON COVER

## STRIKING NEW COLORS

*Holly Red, Emerald Green, Oriole Orange* — three brilliant colors — add the fourth virtue, sparkle, to the Kroydon Cover line. They add the modern color-touch to your catalog, booklet, manual, parts book. Kroydon's first virtue is that it's non-soiling. Because of its moisture-proof surface, ordinary finger marks disappear.

The second virtue of Kroydon Cover is, it prints half-tones. It is a special coated cover paper. For virtue number three, Kroydon is self-coloring; that is, it re-colors itself at the point of contact under a hot embossing die, giving a second color-tone to the page.

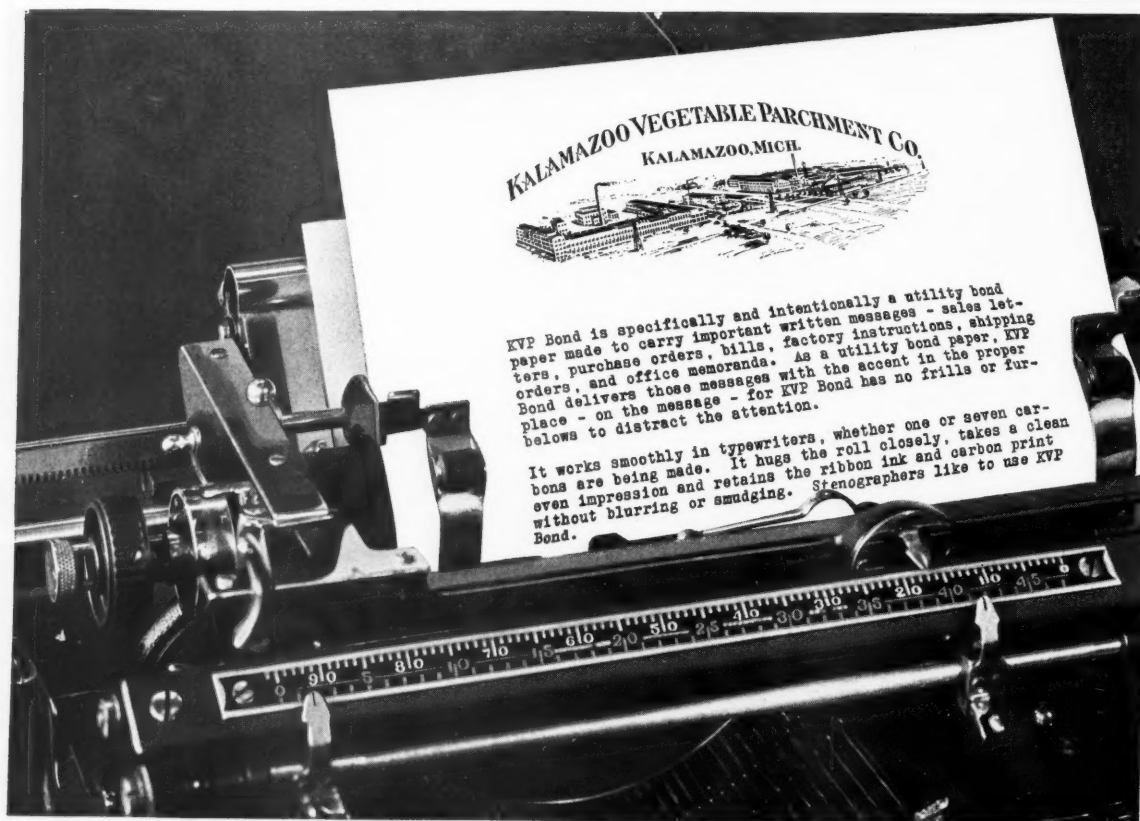
All four virtues are illustrated in the new sample book. Write for it, please, on your business letterhead.

## HOLYOKE CARD & PAPER COMPANY

63 Fiske Avenue

Makers of Cover Papers, Cardboards, Coated Papers  
and Specialties

Springfield, Mass.





**t**he idea of using fireside bellows to symbolize LEATHERFOLD FOLDING ENAMEL in this advertisement is perhaps more appropriate than may appear at first glance. These antique devices for pepping up grate-fires are always constructed of materials that not only endure long and continued bellows-action, (leatherfolding), but also withstand the intense heat of the fireside without drying out or cracking. Ordinary folding enamels doubtless possess good enough printing surfaces for certain work and fold reasonably well—but when process or multiple color runs necessitate that a sheet pass four, six, or perhaps eleven times over the gas flame, it pays to make certain that the paper selected has the genuine LEATHERFOLDing quality.

**Leatherfold  
Folding  
Enamel**

**Bradner Smith & Co.** [P A P E R] 333 S. Desplaines St.  
[M E R C H A N T S] Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers.



## HOW TO USE *Buckeye Cover*

NOT every printer and buyer of advertising realizes the wide-spread usefulness of cover papers. Their name suggests a limitation that in fact does not exist. By reason of its strength, wearing qualities, pleasing surface and varied colors Buckeye Cover is naturally chosen by most printers for binding catalogues and booklets.

There are numerous other uses to which it is equally adapted. No better or more economical paper can be found for menus, photo mounts, wall cards, window cards, folders, sample swatches, portfolios and fancy envelopes.

These are natural uses of Buckeye Cover which result in customer satisfaction and a more moderate cost than was anticipated. Give your printing the touch of individuality and the hallmark of worth by using Buckeye Cover.

Buckeye Text is one of the loveliest and most economical of deckle edge, antique printing papers, rich in character and charm. Beckett Cover is very low in price, of good quality and fine appearance.

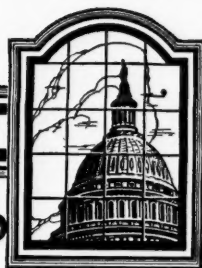


**THE BECKETT PAPER COMPANY**

*Makers of Good Paper in Hamilton, Ohio, since 1848*

THE NATION'S

BUSINESS PAPER

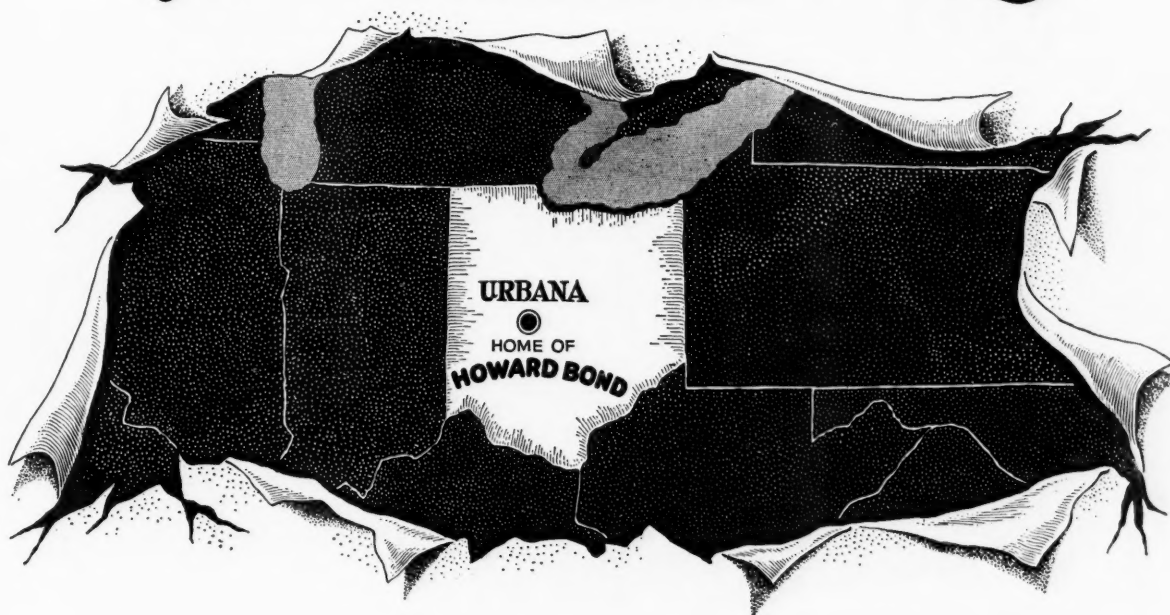


*Eastern Sales Office:*  
Court Square Building  
No. 2 Lafayette Street  
NEW YORK

*Western Sales Office:*  
Otis Building  
10 So. La Salle Street  
CHICAGO

# HOWARD BOND

WATERMARKED



SEEKING for clear, sparkling, chemically pure water, a prospector discovered years ago the great subterranean lake which lies deep in the earth beneath the home of "The Nation's Business Paper"—Urbana. The constant purity of this unfailing water supply is a controlling factor in the uniform quality of Howard Bond.

The purity of the white and clear brilliancy of the thirteen colors in which Howard Bond is made is one of the many reasons why you should consider standardizing your paper specifications on Howard Bond.

Made in all standard weights, in four finishes—plain, ripple, linen and laid—you will find a Howard Bond for every bond paper requirement.

COMPARE IT — TEAR IT — TEST IT — AND YOU WILL SPECIFY IT!

THE HOWARD PAPER COMPANY, URBANA, OHIO





If  
the eyes  
like it?

The pocketbook can usually be persuaded—and the sale made. "They say" that 90% of all purchases are made through the eye. How especially true in the sale of beautiful objects as opposed to those meant for entirely practical usage.... If then your product is one of beauty—be it a motor boat or a powder puff—sheer chiffon hosiery or a duplex apartment—there is a paper which mood for mood—beauty for beauty and character for character—matches, accents or compliments your products. The name?

# RAVENNA

a paper of Italian inspiration, *conceived, executed* and offered as a "background for things of beauty"... Ravenna is made in seven colors and two weights and is one of a group of four cover papers—there is also Morocco, Gay Head and Indian Head. Ask for the booklets on all and be careful to ask, too, for our latest effort "If the Eyes Like It"—demonstrating "Ravenna."

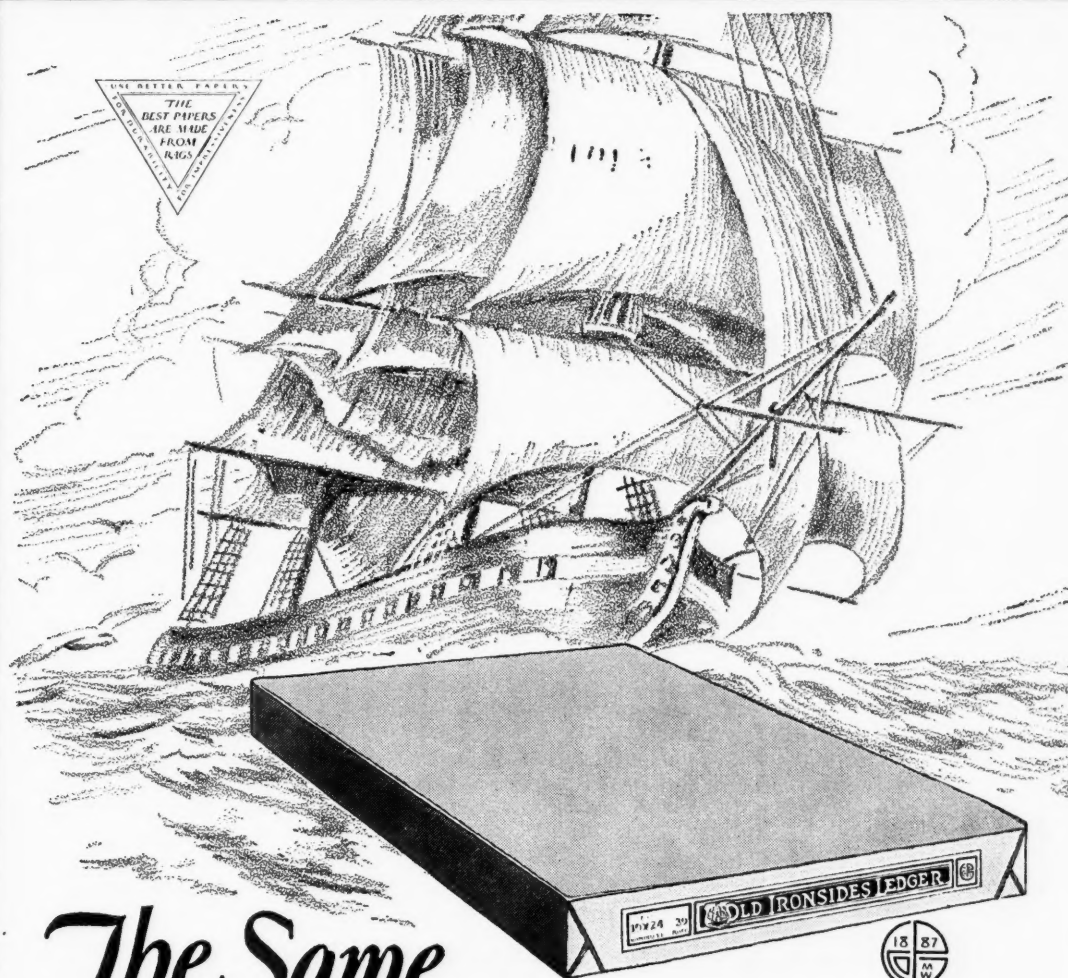
KAMARGO MILLS  
KNOWLTON BROTHERS

Founded  
1808

*Watertown,  
New York*







# The Same "OLD IRONSIDES"

THE record made by "Old Ironsides" in history has come down to us without a flaw. She carried our flag over the seven seas honorably through many years. In the same way Old Ironsides Ledger will carry your records to future generations with its body of strong rag fibre. Well and conservatively made, it is an excellent selection for every ledger use.

GILBERT PAPER COMPANY, Menasha, Wisconsin

## Distributors

Atlanta, Ga. .... Sloan Paper Company  
 Billings, Mont. .... Carpenter Paper Co. of Montana  
 Birmingham, Ala. .... Sloan Paper Company  
 Boston, Mass. .... Carter, Rice & Company  
 Buffalo, N. Y. .... R. H. Thompson Co.  
 Chicago, Ill. .... Bradner Smith & Co.  
 Chicago, Ill. .... Parker, Thomas & Tucker Paper Co.  
 Columbus, Ohio. .... Scioto Paper Company  
 Dayton, Ohio. .... Buyer's Paper Company  
 Kansas City, Mo. .... Birmingham & Prosser Co.  
 Lincoln, Neb. .... Lincoln Paper Co.  
 Louisville, Ky. .... Miller Paper Co.  
 Milwaukee, Wis. .... Bradner Smith & Co.  
 Minneapolis, Minn. .... Swartwood-Nelson Paper Co.

New York, N. Y. .... Bishop Paper Company  
 New York, N. Y. .... Green, Low & Dolge, Inc.  
 New York, N. Y. .... Milton Paper Company  
 Oakland, Calif. .... General Paper Company  
 Omaha, Neb. .... Carpenter Paper Co.  
 Philadelphia, Pa. .... A. Hartung & Company  
 Philadelphia, Pa. .... Garrett-Buchanan Company  
 Richmond, Va. .... Richmond Paper Company  
 San Francisco, Calif. .... General Paper Company  
 Sioux City, Iowa. .... Sioux City Paper Co.  
 St. Louis, Mo. .... Beacon Paper Company  
 St. Paul, Minn. .... Inter-City Paper Co.  
 Topeka, Kan. .... Central Topeka Paper Co.  
 Export—Walker, Goulard, Plehn Co., New York City

HOLLISTON

PAN-O-TONIE

*The Two Tone Book Cloth*

*For colorful  
distinctive  
Book  
Covers*

THE HOLLISTON MILLS Inc.  
*Norwood, Mass.*

BOSTON, NEW YORK, CHICAGO, ST. LOUIS

PACIFIC COAST AGENTS

The Norman F. Hall Co., San Francisco, Cal.  
Independent Printers' Supply Co., Los Angeles, Cal.

CANADIAN AGENT

The Wilson-Munroe Co., Ltd., Toronto, Canada.



## *Wanted:* Gentlemen Adventurers to Share the Rich Profits of the Popular Priced Bond Field

**T**HAT'S about the way the posters read, back in the days of Spanish gold in '49 and whenever opportunity has beckoned.

In the popular priced bond field Caslon Bond is setting sail for a new El Dorado — offering buyers of printing a new standard of satisfaction, peace of mind and

greater values. To hard working printers it offers fair profits on competitive jobs, the protection of a recognized quality.

Caslon Bond is watermarked, sells at a price that makes it ideal for the daily grind of business literature. Six colors, regular weights and sizes, and a fine printing finish.

“Hidden Gold in the Bond Field” tells all, gives samples, opens up a vista of new profits and protection in printing. Your copy awaits you—

*Send for it today!*

# CASLON BOND

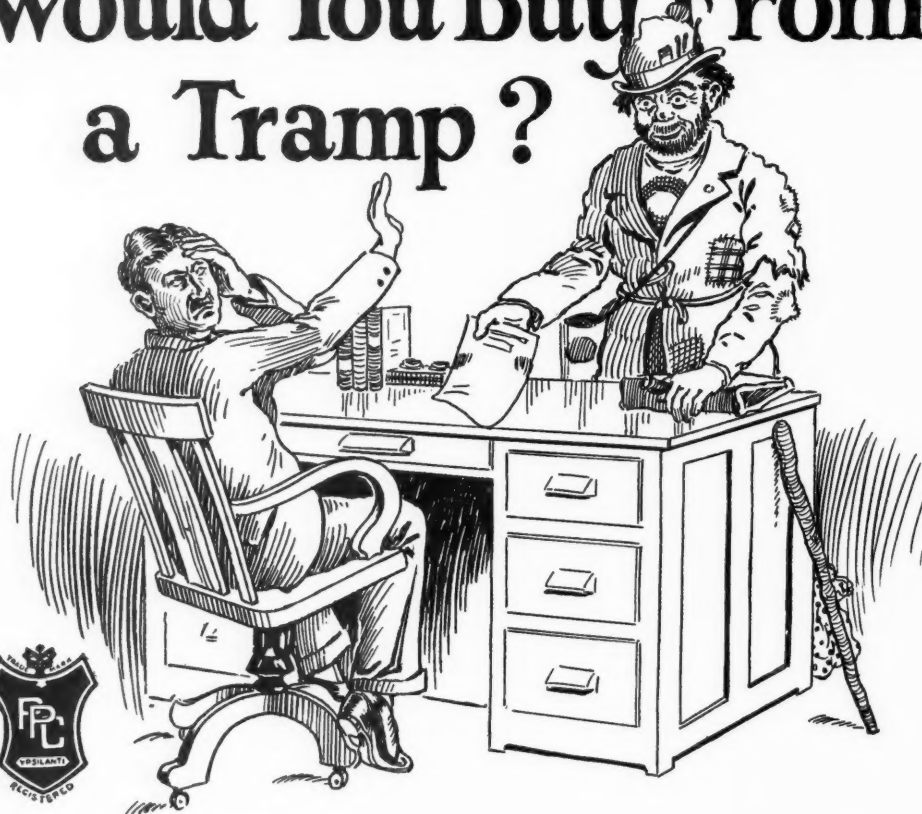


THE MUNISING PAPER COMPANY

MUNISING, MICHIGAN



# Would You Buy From a Tramp?



## Peninsular Cover Papers

### PATRICIAN

Seven Colors and Silver  
Two weights—one finish

### ORKID

Eight Colors  
Two weights—one finish

### PUBLICITY

Eight Colors and White  
Two weights—one finish

### COLONIAL

Eight Colors and White  
Two weights—two finishes

### GIBRALTAR

Thirteen Colors and White  
Two weights—two finishes

### NEAPOLITAN

Seven Colors and White  
Two weights—one finish

### BROCADE

Eight Colors  
Three weights—one finish

### ONIMBO

Seven Colors and White  
Two weights—two finishes

### TUSCAN

Eleven Colors and White  
Four weights—two finishes

### COVENANT BOOK

Three Colors  
Two weights—three finishes

The next time one of your customers wants to cheapen his printing or says your price is too high, ask him what he would do if a tramp or ragamuffin came into his office and wanted to sell him something. He would have him thrown out, of course. He buys only from neat and respectable looking salesmen.

## Dress Up Your Dummies in Peninsular Covers

Then show him a Peninsular Dummy made up to sell his goods. Tell him that advertising literature must look as though it amounts to something before his prospects will read it. It must come to their desks attractively dressed—it must have a cover that makes them reach for it.

Your Peninsular Dealer will be glad to furnish you with Dummies, or with sample sheets of the Peninsular Covers

## PENINSULAR PAPER COMPANY

Makers of Cover Papers

YPSILANTI, MICHIGAN

DEALERS IN PRINCIPAL CITIES



**Over 250 Tons a Month!** The confidence placed in Chieftain Bond by seasoned buyers is proof of its excellence. Over half a million pounds of this paper per month whir through presses of all sizes, from New York to California. ¶ The facts underlying CHIEFTAIN'S success are: its raggy strength and unvarying uniformity—at a price made possible only by large scale production. ¶ Its sixteen attention-arresting colors offer you a sure, ready way to make your next mail campaign bristle with eye-catching power.

*Say it with color—on CHIEFTAIN BOND*

# Chieftain Bond

¶ Use envelopes to match your stationery ¶

## DISTRIBUTORS

ALBANY, N. Y. .... The Potter-Taylor Paper Corporation  
BALTIMORE, MD. .... Barton, Duer & Koch Paper Co.  
BOISE, IDAHO. .... Blake, Moffitt & Towne  
BOSTON, MASS. .... W. H. Chaffin & Company  
BUFFALO, N. Y. .... Holland Paper Co.  
BUTTE, MONT. .... Minneapolis Paper Company  
CHICAGO, ILL. .... Parker, Thomas & Tucker Paper Co.  
CINCINNATI, OHIO. .... Standard Paper Co.  
CLEVELAND, OHIO. .... Petrequin Paper Co.  
COLUMBIA, S. C. .... Epes-Fitzgerald Paper Co.  
DALLAS, TEXAS. .... E. C. Palmer & Co., Ltd.  
DENVER, COLO. .... The Carter, Rice & Carpenter Paper Co.  
DES MOINES, IOWA. .... Carpenter Paper Company of Iowa  
DETROIT, MICH. .... The Whitaker Paper Co.  
DULUTH, MINN. .... Pexton Paper Co.  
FRESNO, CALIF. .... Blake, Moffitt & Towne  
HOUSTON, TEXAS. .... E. C. Palmer & Co., Ltd.  
INDIANAPOLIS, IND. .... Century Paper Company  
JACKSON, TENN. .... Martins-Currie Paper Co.  
KANSAS CITY, MO. .... Kansas City Paper House  
LANSING, MICH. .... Dudley Paper Company  
LOS ANGELES, CALIF. .... Blake, Moffitt & Towne  
LOUISVILLE, KY. .... Southeastern Paper Company  
MILWAUKEE, WIS. .... Allman-Christiansen Paper Company  
MINNEAPOLIS, MINN. .... Minneapolis Paper Co.  
NEW ORLEANS, LA. .... E. C. Palmer & Co., Ltd.  
NEW YORK CITY. .... F. W. Anderson & Company  
OAKLAND, CALIF. .... Blake, Moffitt & Towne

OKLAHOMA CITY, OKLA. .... Kansas City Paper House  
OMAHA, NEBR. .... Field-Hamilton-Smith Paper Co.  
PHILADELPHIA, PA. .... D. L. Ward Company  
PHOENIX, ARIZ. .... Blake, Moffitt & Towne  
PORTLAND, ORE. .... Blake, Moffitt & Towne  
PROVIDENCE, R. I. .... Paddock Paper Company  
PUEBLO, COLO. .... Colorado Paper Co.  
RALEIGH, N. C. .... Epes-Fitzgerald Paper Co.  
RICHMOND, VA. .... Epes-Fitzgerald Paper Co.  
SACRAMENTO, CALIF. .... Blake, Moffitt & Towne  
ST. LOUIS, MO. .... Acme Paper Company  
ST. PAUL, MINN. .... E. J. Stilwell Paper Co.  
SALEM, OREGON. .... Blake, Moffitt & Towne  
SAN ANTONIO, TEXAS. .... San Antonio Paper Co.  
SAN DIEGO, CALIF. .... Blake, Moffitt & Towne  
SAN FRANCISCO, CALIF. .... Blake, Moffitt & Towne  
SAN JOSE, CALIF. .... Blake, Moffitt & Towne  
SAN LUIS OBISPO, CALIF. .... Blake, Moffitt & Towne  
SANTA ROSA, CALIF. .... Blake, Moffitt & Towne  
SPOKANE, WASH. .... Spokane Paper & Stationery Co.  
SPRINGFIELD, MO. .... Springfield Paper Company  
TACOMA, WASH. .... Tacoma Paper & Stationery Co.  
TAMPA, FLA. .... E. C. Palmer & Co., Ltd.  
TOLEDO, OHIO. .... Ohio and Michigan Paper Co.  
WASHINGTON, D. C. .... Barton, Duer & Koch Paper Co.  
WICHITA, KAN. .... Kansas City Paper House  
WILKES-BARRE, PA. .... H. A. Whitman & Co.  
WORCESTER, MASS. .... Charles A. Esty Paper Co.

EXPORT—NEW YORK CITY, American Paper Exports, Inc., and Parsons & Whittemore, Inc.

## ENVELOPES

WAUKEGAN, ILL.—National Envelope Co., Div. United States Envelope Co.  
WORCESTER, MASS.—Logan, Swift & Brigham Envelope Co., Div. United States Envelope Co.

*"Note the Tear and Wear as well as the Test"*

# NEENAH

## PAPER COMPANY

*Neenah, Wisconsin*

Makers of  
OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

Check the  Names

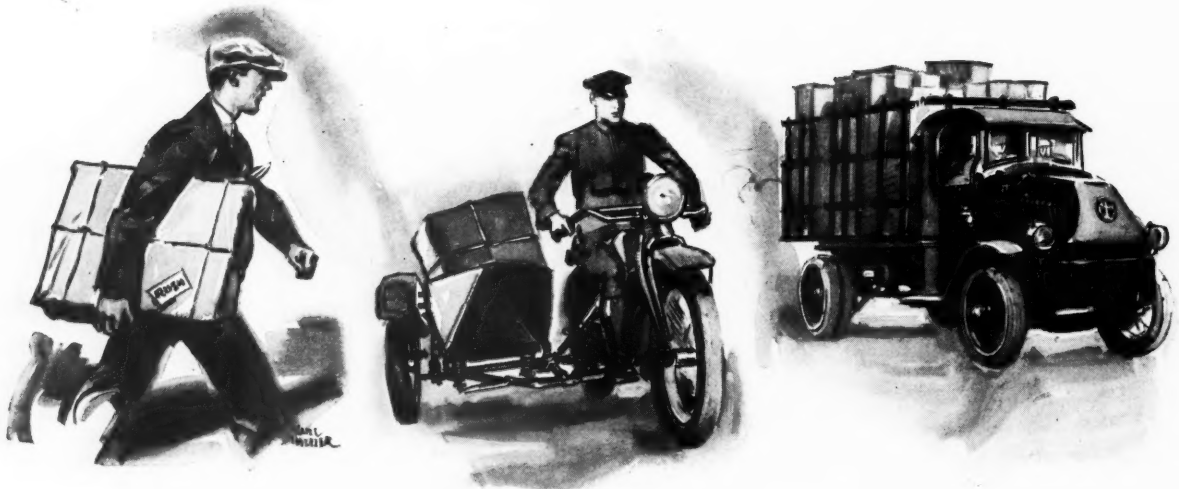
WISDOM BOND  
GLACIER BOND  
STONEWALL LINEN LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers

# The quickest delivery



*These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill*

Albany, N. Y.  
HUDSON VALLEY PAPER COMPANY  
Atlanta, Ga.  
SLOAN PAPER COMPANY  
Augusta, Me.  
C. M. RICE PAPER COMPANY  
Baltimore, Md.  
THE BARTON, DUER & KOCH PAPER COMPANY

Birmingham, Ala.  
THE DIEM & WING PAPER COMPANY  
Boston, Mass.  
STORRS & BEMENT COMPANY  
Buffalo, N. Y.  
THE ALLING & CORY COMPANY  
Charlotte, N. C.  
CASKIE-DILLARD COMPANY, INC.

Chicago, Ill.  
CHICAGO PAPER COMPANY  
THE PAPER MILLS' COMPANY  
SWIGART PAPER COMPANY  
Cincinnati, Ohio  
THE DIEM & WING PAPER COMPANY  
Cleveland, Ohio  
THE PETREQUIN PAPER COMPANY  
THE ALLING & CORY COMPANY

Columbus, Ohio  
THE CENTRAL OHIO PAPER COMPANY  
Dallas, Texas  
OLMSTED-KIRK COMPANY  
Denver, Colo.  
CARTER, RICE & CARPENTER PAPER COMPANY  
Des Moines, Iowa  
WESTERN NEWSPAPER UNION  
Detroit, Mich.  
BEECHER, PECK & LEWIS  
Eugene, Ore.  
ZELLERBACH PAPER COMPANY  
Fresno, Cal.  
ZELLERBACH PAPER COMPANY  
Grand Rapids, Mich.  
QUIMBY-KAIN PAPER COMPANY

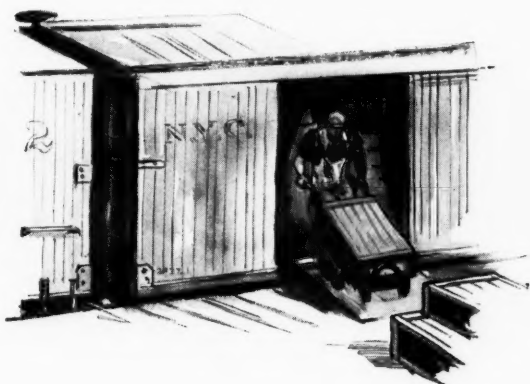
Hartford, Conn.  
HENRY LINDENMEYER & SONS  
Indianapolis, Ind.  
CRESCENT PAPER COMPANY  
Jacksonville, Fla.  
ANTIETAM PAPER COMPANY, INC.  
Kansas City, Mo.  
MIDWESTERN PAPER COMPANY  
Little Rock, Ark.  
WESTERN NEWSPAPER UNION  
Los Angeles, Cal.  
ZELLERBACH PAPER COMPANY  
Louisville, Ky.  
MILLER PAPER COMPANY, INC.  
Lynchburg, Va.  
CASKIE-DILLARD COMPANY, INC.  
Memphis, Tenn.  
TAYLOR PAPER COMPANY  
Milwaukee, Wisconsin  
THE W. F. NACKIE PAPER COMPANY  
Minneapolis, Minn.  
THE JOHN LESLIE PAPER COMPANY  
Nashville, Tenn.  
BOND-SANDERS PAPER COMPANY  
Newark, N. J.  
HENRY LINDENMEYER & SONS  
LATHROP PAPER COMPANY, INC.  
J. E. LINDE PAPER COMPANY  
New Haven, Conn.  
STORRS & BEMENT COMPANY  
New Orleans, La.  
THE DIEM & WING PAPER COMPANY  
New York City  
HENRY LINDENMEYER & SONS  
LATHROP PAPER COMPANY, INC.  
THE ALLING & CORY COMPANY  
J. E. LINDE PAPER COMPANY  
THE CANFIELD PAPER COMPANY  
Oakland, Cal.  
ZELLERBACH PAPER COMPANY  
Oklahoma City, Okla.  
WESTERN NEWSPAPER UNION  
Omaha, Neb.  
FIELD-HAMILTON-SMITH PAPER COMPANY

Philadelphia, Pa.  
D. L. WARD COMPANY  
CHARLES BECK COMPANY  
Pittsburgh, Pa.  
THE ALLING & CORY COMPANY  
Portland, Me.  
C. M. RICE PAPER COMPANY  
Portland, Ore.  
ZELLERBACH PAPER COMPANY  
Richmond, Va.  
B. W. WILSON PAPER COMPANY  
Rochester, N. Y.  
THE ALLING & CORY COMPANY  
Sacramento, Cal.  
ZELLERBACH PAPER COMPANY  
St. Louis, Mo.  
BEACON PAPER COMPANY  
MACK-ELLIOTT PAPER COMPANY  
St. Paul, Minn.  
NASSAU PAPER COMPANY  
Salt Lake City, Utah  
ZELLERBACH PAPER COMPANY  
San Diego, Cal.  
ZELLERBACH PAPER COMPANY  
San Francisco, Cal.  
ZELLERBACH PAPER COMPANY  
Seattle, Wash.  
ZELLERBACH PAPER COMPANY  
Spokane, Wash.  
ZELLERBACH PAPER COMPANY  
Springfield, Mass.  
THE PAPER HOUSE OF NEW ENGLAND  
Toledo, Ohio  
THE CENTRAL OHIO PAPER COMPANY  
Tulsa, Okla.  
TAYLOR PAPER COMPANY  
Washington, D. C.  
STANFORD PAPER COMPANY  
Wichita, Kansas  
WESTERN NEWSPAPER UNION  
Export and Foreign—New York City  
NATIONAL PAPER & TYPE COMPANY

S. D. WARREN COMPANY



# service . . . . on everything from a ream to a carload



*There is just one source  
of paper supply which you  
can absolutely rely on for  
prompt delivery of large and  
small orders alike*

**W**HETHER you want a single ream that can be sent by messenger, or a carload lot that must be shipped from the mill—you will get the quickest service by dealing through the paper merchant.

The paper merchant carries many standard lines in stock. He can fill any small order immediately. Telephone him and it will be at your shop in an hour. He can also serve you quickest on ton lots or carloads. He is regarded by the mills whose paper he handles as their direct representative. An order from him receives instant attention. It will be on its way to you in the shortest possible time.

And this fast delivery service is not confined to the product of a single mill—as it would be if you dealt with a mill representative. The merchant can give it to you on any one of the different lines that best suit your needs. He handles

the product of many mills. Through his organization the combined facilities of all these mills are brought right to your door.

This comprehensive service the merchant offers is direct-mill service in its most economical form. Because his selling costs are distributed over many lines, no one line has to carry a heavy overhead—as would be the case if each mill maintained a separate branch warehouse.

But you are not getting the full benefit of this economy unless you are buying both large and small quantities through the merchant. For while you must pay a service charge on orders that are filled out of stock, *you pay only a nominal selling commission on direct-mill shipments.*

There are many other ways in which the paper merchant can be of valuable service to you. You will find that by doing business through him you will eliminate many of your paper worries.

## WARREN'S STANDARD PRINTING PAPERS

*Warren's Standard Printing Papers are tested for qualities required  
in printing, folding, and binding*

101 MILK STREET, BOSTON, MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

DO YOU KNOW THIS FELLOW ?



## THE FUSSER

Likes this about that — and that about this. One eye on price — the other on quality — an exacting combination. When it comes to picking papers — show him the kind that will open up both eyes — ARTESIAN BOND.

He'll like everything about ARTESIAN BOND\* — its crisp crackle, substantial texture, moderate price. In white and ten attractive colors to win the most finicky of fancies. After a single trial, most customers will order ARTESIAN BOND by name. And this goes for the fussiest.

*\*We've prepared a most complete assortment of ARTESIAN BOND samples — helpful in nearly every selling job. Your nearest distributor will gladly furnish them — and dummies, if you desire.*

WHITING-POLOVER PAPER CO., Stevens Point, Wis.

# ARTESIAN BOND

You can depend upon ARTESIAN BOND being always the same — true in texture and color. It's made with the *purest spring water* — unvarying in temperature every month of the year. Hand-sorted and loft-dried. Contains a liberal percentage of rag stock. Ready for the press without racking or hanging.

## ARTESIAN BOND DISTRIBUTORS

BALTIMORE, MD.  
The Baxter Paper Co., Inc.  
BOSTON, MASS.  
W. C. Dodge Paper Co.  
CHICAGO, ILL.  
Midland Paper Company  
CINCINNATI, OHIO  
The Johnston Paper Co.  
DES MOINES, IOWA  
Western Newspaper Union  
FARGO, N. D.  
Western Newspaper Union  
FORT WAYNE, IND.  
Western Newspaper Union  
HOUSTON, TEX.  
L. S. Bosworth Company  
LIMA, OHIO  
The Frederick Paper & Twine Co.  
LINCOLN, NEB.  
Western Newspaper Union  
LITTLE ROCK, ARK.  
Western Newspaper Union  
LOS ANGELES, CALIF.  
Fred H. French Paper Co.  
MADISON, WIS.  
Madison Paper Company  
MENASHA, WIS.  
Yankee Paper & Specialty Company  
MINNEAPOLIS, MINN.  
Wilcox-Mosher Lefthelm Company  
NASHVILLE, TENN.  
Clements Paper Company  
NEW YORK, N. Y.  
A. M. Capen's Sons, Inc. (Export)  
Forest Paper Co., Inc.  
Paul E. Vernon & Co.  
OAKLAND, CALIF.  
General Paper Co., Tribune Tower  
OMAHA, NEB.  
Western Paper Company  
PHILADELPHIA, PA.  
E. Latimer, Jr.  
RICHMOND, VA.  
Cauthorne Paper Company  
SAN FRANCISCO, CALIF.  
General Paper Company  
SALT LAKE CITY, UTAH  
Western Newspaper Union  
SIOUX CITY, IOWA  
Western Newspaper Union  
SPOKANE, WASH.  
John W. Graham & Co.  
ST. PAUL, MINN.  
F. G. Leslie Paper Co.  
TACOMA, WASH.  
Standard Paper Company  
YORK, PA.  
Andrews Paper House of York



Of many advantages . . . . . one alone  
would be conclusive



College Annuals bound  
in Genuine du Pont  
Fabrikoid by Bechtold  
Company, St. Louis.

END papers can be stuck to Book-Kraft Fabrikoid with ordinary binder's paste or glue and without any preliminary treatment whatsoever. Here is a unique advantage which in itself would be sufficient to make Book-Kraft Fabrikoid the favorite bookbinding material.

Yet it is only one of Book-Kraft Fabrikoid's many points of interest. Book-Kraft Fabrikoid is waterproof and washable. It can be written upon

with pen and ink. It will take, without sizing, bookbinder's ink, alchemic gold, genuine gold leaf and all imitation leafs. It is substantial, sturdy and long-wearing.

Book-Kraft Fabrikoid gives you every quality of the regular du Pont Fabrikoid, and in addition is made in all standard bookbinding qualities—in all standard colors and grains. We shall be glad to send, upon request, samples and full information.



## BOOK-KRAFT

*It prints — it stamps — it sticks*

E. I. DU PONT DE NEMOURS & CO., INC.,  
Fabrikoid Division, Newburgh, N. Y.

I am interested in the new Book-Kraft Fabrikoid. Please send me samples and full information.

Name..... Company .....

Street..... City.....

Please Mention THE INLAND PRINTER When Writing to Advertisers.





## Send for this Portfolio of Direct Mail Ideas

IN this portfolio are many samples of actual direct-mail pieces which have proved successful, and also printed specimens of Direct Sales Bond in all its attractive tints.

You will find these ideas helpful in selling more printing. Four-page letterheads on buff or goldenrod Direct Sales Bond are especially adaptable right now for fall advertising.

As a progressive printer, wide awake for new ideas for your clients, you should have this portfolio in your files. Write for it today on your business letterhead... it is yours for the asking. Address *The Appleton Coated Paper Company, Appleton, Wisconsin.*

### Direct Sales Bond

Coated One Side



(Below) William Gettinger, President of Eaton & Gettinger, Inc., Printers, New York, N. Y.

(Left) THE EAGLE, the monthly house organ of Eaton & Gettinger, Inc. The cover of this particular issue was embossed with PEERLESS ROLL LEAF by the PEERLESS PROCESS of embossing booklet and catalog covers.



## "We Use the Peerless Process on Our Own House Organ"

THE HOUSE ORGAN of a printing firm is usually a sample of their best work. Eaton & Gettinger, Inc., New York printers, use the PEERLESS PROCESS of embossing booklet and catalog covers for the cover of their own monthly house organ. Nothing they could say about the PEERLESS PROCESS could carry more weight than their brief statement above.

The printer who is equipped to emboss catalog and booklet covers by the PEERLESS PROCESS has a decided advantage over competition. He has a talking point that takes the job he is figuring on right out of the price class. Customers are constantly looking for something new, something different, something striking. The PEERLESS PROCESS is the answer to that demand.

We shall be glad to send you an *Analysis* of the PEERLESS PROCESS as applied to *your business*. We'll include, also, a collection of embossed samples showing some of the distinctive results you can easily secure in your own plant — on your own presses. Write today, to our nearest office.

### PEERLESS ROLL LEAF CO., Inc.

345 West 40th St., NEW YORK

Telephone Longacre 3915

#### Branch Offices:

**BOSTON**  
120 High Street  
Telephone Liberty 8175

**CHICAGO**  
440 So. Dearborn St.  
Telephone Wabash 6709

#### Distributors:

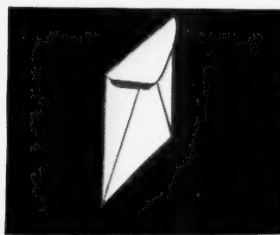
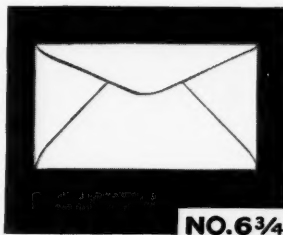
**LOS ANGELES**  
Independent Printers  
Supply Co.

340 E. 3rd Street  
**SAN FRANCISCO**  
Norman F. Hall Co.  
48 First Street

**TORONTO, ONT.**  
The Wilson-Munroe Co., Ltd.  
18-20 Duncan Street



# WANTED FOR MAILING



## THIS ENVELOPE

Uses no aliases, no disguises. Easily distinguished from other envelopes by the **USE** watermark right in its stock. Comes in an attractive colored box that is noticed anywhere.

**REWARD:** Constant reorders.

Communicate with: A. Steady Customer,  
Anywhere.

ONCE you've captured your customer's business with Columbian U. S. E. White Wove Envelopes, you'll be rewarded with plenty of reorders.

And no wonder. He can order them by name and know what he is getting. He can be sure every envelope will stay sealed as though riveted—and he knows that its opaque stock will keep prying eyes from his letters. He'll like the clean writing and typing qualities of this good envelope.

In addition, the guarantee in every box states emphatically

that this envelope must make good or we will.

The Columbian U. S. E. White Wove Box is as unforgettable as the tattooed man at the country fair. Your customer always remembers it easily at "reorder times."

Your paper merchant has Columbian U. S. E. White Wove Envelopes in every commercial and official size from 5 to 14, and Monarch; also 6 3/4 Outlook and 10 Outlook—or write us for name of a nearby distributor.

UNITED STATES  
ENVELOPE COMPANY  
*The world's largest manufacturers of envelopes*  
SPRINGFIELD, MASSACHUSETTS  
*With thirteen manufacturing divisions covering the country*



*This printed guarantee, in every box, removes any doubt that these envelopes will make good—or we will.*

*This is the box that your customer recognizes, remembers, and reorders.*

COLUMBIAN *White USE Wove* ENVELOPES



*The*  
**SABIN ROBBINS**



What do the mills do with this perfectly good paper? Happily for the printers of the coun-

Are you getting your share of these savings—this EXTRA PROFIT that so many other printers are making? If not, just send us your name and we will be glad to mail you EACH WEEK samples of these tremendous bargains in GOOD PAPER.

\* \* \* \*

Order a lot of Sabin Robbins paper. Make any test you like (with the exception of actually printing more than test samples). If you are not satisfied in every way—at the price you pay—pack it up and ship it back. We'll pay the freight **BOTH WAYS.**

**Cleveland, Pittsburgh, Detroit, Philadelphia, St. Louis and Los Angeles Divisions**



**SABIN ROBBINS**  
regular weekly mail-  
ings of samples of mill  
jobs save printers  
thousands of dollars.  
If you are not getting  
them, just a word  
will put you on our  
mailing list.

# S/PAPER COMPANY

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# SMYTH

STANDARD OF THE WORLD IN BOOKBINDING MACHINERY



*A Quality Combination*

## SMYTH CASEMAKING MACHINES MOLLOY MADE COVERS



THE above photograph shows one No. 1 and two No. 2 Smyth Casemaking Machines in the plant of the David J. Molloy Co. of Chicago, whose reputation for quality covers is known to printers and binders throughout the United States.

The use of Smyth Casemaking Machines in this plant is evidence that these machines are able to produce cases which will measure up to the most exacting standards of perfection. In addition to their wide range and to the various types of covers which they

will handle, Smyth Casemaking Machines give splendid results with both artificial and real leather as well as paper or cloth.

We welcome the opportunity to supply production figures for these machines on any class of covers.

### E.C.FULLER COMPANY

PHILADELPHIA  
BOURSE BUILDING

NEW YORK  
28 READE ST.

CHICAGO  
343 S. DEARBORN ST.

# MOLLOY MADE COVERS

## *Dominate the Field*



### **Artificial Leather Covers**

Stimulate your creative accounts with the help of Molloy service on suggestions and samples! Your fine printing will produce greater results when dressed in Molloy Made Covers of finest artificial leather. Full co-operation to printers. Send us the details and let us work with you!

### **Mocotan Covers**

Leather-like in texture, tough and good-looking, Mocotan is the ideal material for any full flexible cover as it may be used without backing. You can stitch Mocotan Covers direct to any booklet bound in pamphlet style. Use our suggestion service by sending us full details for a sketch.

### **Hot-Die Embossed Paper Covers**

Co-operation — not competition! You do all the color printing, in perfect register to a uniform guide—we cut the embossing dies and produce fine, deep, clean-cut hot-die embossing of a quality to delight you and your customers! If you wish, we will handle color printing of the covers.

*Write for Samples and Suggestions*

## **THE DAVID J. MOLLOY COMPANY**

2859 North Western Avenue, Chicago

Branch Offices in Principal Cities

### *Commercial Covers for Every Purpose*

Please Mention THE INLAND PRINTER When Writing to Advertisers.

141



... a city of  
diversified  
industry...

# Buffalo!

INDUSTRIES GROW ON PROFITS  
~ NOT SENTIMENT !

## Seven Sound Reasons Why

**Industries Grow  
and Prosper in the  
Buffalo District**

1. **DIVERSITY FACTOR**  
80% of articles listed in U.S. Census of Manufactures are made in Buffalo District Industries.
2. **GEOGRAPHIC LOCATION**  
At the foot of the Great Lakes—the natural transfer point for lake and rail, air, canal and motor transport.
3. **ECONOMIC ASSEMBLY**  
Short hauls on raw materials—low freight rates.
4. **HOME-OWNING LABOR**  
Steady work—continuing wages—low turnover—result in 60% of workers owning their own homes.
5. **CENTER OF BUYING AREA**  
Within 24 hours of biggest buying population in Canada and United States.
6. **PLENTY OF POWER**  
At the very door of world's greatest source of power—Niagara.
7. **GATEWAY TO CANADA**  
75% of trade between United States and Canada moves through Buffalo - Niagara gateway.

**T**O prosper most, industries must be located near their buying public, yet convenient to sources of their raw materials.

In the Buffalo District, industries enjoy unsurpassed facilities for the economical assembly of materials, and the profitable distribution of their products.

Situated at the foot of Lake Erie, Buffalo is the common meeting place of land, water and air lines of transportation.

Boats and barges bring in vast cargoes of raw materials at low freight rates.

Fast rail lines, rapid motor trucks, and speeding airplanes effect quick and cheap distribution of finished goods.

*Buffalo wants only the factories that belong in Buffalo.*

Any industry, having sound economic reasons for locating in this general area, will find it profitable to investigate Buffalo's industrial advantages.

Interested executives are invited to write for "Industrial Analysis of Buffalo and the Niagara Industrial District."

**Industrial Department  
CHAMBER OF COMMERCE  
BUFFALO, N. Y.**



*One of a series of advertisements regarding the Industrial advantages of the Buffalo District.*

# If you want return engagements

PRICE customers are fickle customers. One printer's bid gets them this time. Another's gets them next time.

But each time you sell a customer your craftsmanship and quality work you enlist a stable customer—the only kind that can assure the soundness of your business future.

To do this, here's one good rule to go by: Whenever a better than average printing job is called for and the question about paper stock comes up, mention first—Crane's Bond. That's a good way to say beforehand that you intend to deliver a distinctive finished job.

And the chances are good that you will. For Crane's Bond is a 100 percent new white rag paper. Its soft, richly white sheen seems to emphasize good printing as an appropriate setting does a gem. The crispy feel—the tough and durable texture—of Crane's Bond hint of good taste, quality, personality.

This is why Crane's Bond—with the distinctive Crane envelopes to match—appeal particularly to discriminating customers who want fine letterheads.

## Crane's Bond

CRANE & CO., INC . . DALTON, MASSACHUSETTS

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

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## "That's Certainly a Big Improvement"

"YOU can tell some people things and they'll believe you, but other people must be shown.

"That's the way it was with the chief. I told him five years ago that, from my experience, there was only one way to eliminate ugly, gray spots and incomplete letters in our work, and that was to switch to Imperial Type Metal, serviced by the Plus Plan.

"After five years of talk, he still didn't believe me, but he said, 'Go ahead and try it, but you've got to show me.'

"Imperial and the Plus Metal Plan hadn't been working a week until he came in, bubbling over with enthusiasm for Imperial. Said he, 'That's certainly a big improvement!' He liked the clean-cut, sharp, uniform work. Take it from me, he'll be louder in his praise when he finds his metal costs have been reduced by Imperial. His praise of my Imperial recommendation doesn't make me mad."

T. S. S.

### IMPERIAL TYPE METAL CO.

Manufacturing the following metals:

LINOTYPE  
ELROD  
MONOTYPE  
LUDLOW

**Imperial**  
**METAL**

INTERTYPE  
LINOGRAPH  
STEREOTYPE  
THOMPSON

Philadelphia · Cleveland · New York · Chicago

# PEERLESS

*The Black that Makes the Ink  
that "Makes" the Job*



**FACTS!** NOT "BEAR'S GREASE"

**P**aper coverage

**E**conomy

**E**ase of flow

**R**apid spread

**L**uster

**E**fficiency

**S**moothness

**S**atisfaction

*The Peerless Carbon Black Co.*

PITTSBURGH, PA.

*Sole Selling Agents*

**Binney & Smith Co.**

41 E. 42nd Street-New York City





A rare example of craftsmanship in catalogs where a distinctively individual effect was desired. It is~



## The Assurance of Distinction

THIS example of a Molloy Made cover is one of an ever increasing series of exceptional designs created to carry out the theme of quality in a distinguished way.

Naturally such excellent results must rely on a durable cover stock, adaptable to artistic handling. For years the David J. Molloy Co. of Chicago and New York have consistently relied for these qualities on~



**THE KERATOL COMPANY**  
NEWARK, N. J.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## The Catalog as a Consul

Catalogs can very appropriately be compared to Consuls—they both serve you away from home; promote respect for the ones they represent; and upon them depends the cultivation of mutual interest and eventual business. Both consuls and catalogs are sent out to further Goodwill for their Home Office. They are received on a level established by their own distinction,—as against their competitive associates; for no one industry or government is alone in seeking to establish trade connections thru the influence of their emissaries.

As the success or failure of consuls is traceable to those qualities or lack of them, so, also, are catalogs either impotent because they are inadequate in their make-up, or effective because they have been prepared in advance to create a lastingly favorable impression.

Make your Sales Portfolio unfold a story in picture that will build up a logical reaction in the mind of your prospect. Make it reflect credit upon the merchandise it is designed to promote.

Catalogs, properly made, should be as complete and specific as possible. It isn't, of course, always desirable to give detail right down to price. It may even be advisable to withhold prices so as to coax an inquiry, and develop it by direct mail or personal contact.

Get the most out of your Consul, be it Catalog or Portfolio, by carefully selecting the clothes it is destined to wear. No one has much respect for a dog-eared, threadbare, stained or worn book, and if yours becomes so, there is slim chance of it escaping the wastebasket. On the other hand, a Catalog sturdily bound, and embossed with a trade-mark, or in a color combination which makes it stand out from the herd by reason of its very distinction, is far too attractive to be lightly discarded. There is an instinctive reluctance to part with anything really appealing, and you can safely rely upon human nature to cherish a thing which is an adornment, especially if it serves a worthwhile purpose at the same time.

Manufacturers or institutions who want to feel secure in the matter of craftsmanship and coverstocks, are certain to get the most desirable results from among the highly respected and capable manufacturers and binders who select a guaranteed cover stock for their product,—genuine Keratol,—a product with a reputation for durability and beauty since 1898.

Keratol,—the credentials of a Catalog.

EVERY NEW IMITATION PROVES  
MORE CLEARLY THE SUPERIORITY  
AND INTRINSIC BEAUTY OF THE

## Bernhard Cursive

THE GENUINE TYPE, DESIGNED BY  
LUCIAN BERNHARD, IS EXCLUSIVELY  
OBTAINABLE THROUGH THE

*Bauer Type Foundry, inc.*

239 WEST 43d STREET, NEW YORK

## ART MODERNES

*Find the Proper Colors  
in Fine Papers at*

**SWIGART**  
Paper Co. ✓ Chicago

723 South Wells Street

**PRINTING PAPERS**  
*of Beauty and Character*

**LINWEAVE FINE PAPERS**  
Announcements, Weddings,  
with Envelopes to Match.

**GEORGIAN PAPERS**  
A Line of Distinctive Colored  
Papers.

**WHITING and PATTERSON**  
Box Coverings and Decorative  
Papers.

**READING PAPERS**  
A Group of Papers of Character  
and Modern Colors.

**DELLA ROBBIA**—The Quality Paper  
that dignifies the Message it Carries.



## Air Mail Opens New Business For You

THE new "5-cent first ounce" rate has vastly increased the volume of air mail. And count on it—use of this swift-winged service is going to grow no less.

Uncle Sam is recommending the NEW red-and-blue border design pictured above to distinguish air envelopes—this in place of the old bar design. Note that this border runs over to the back for two-side identification.

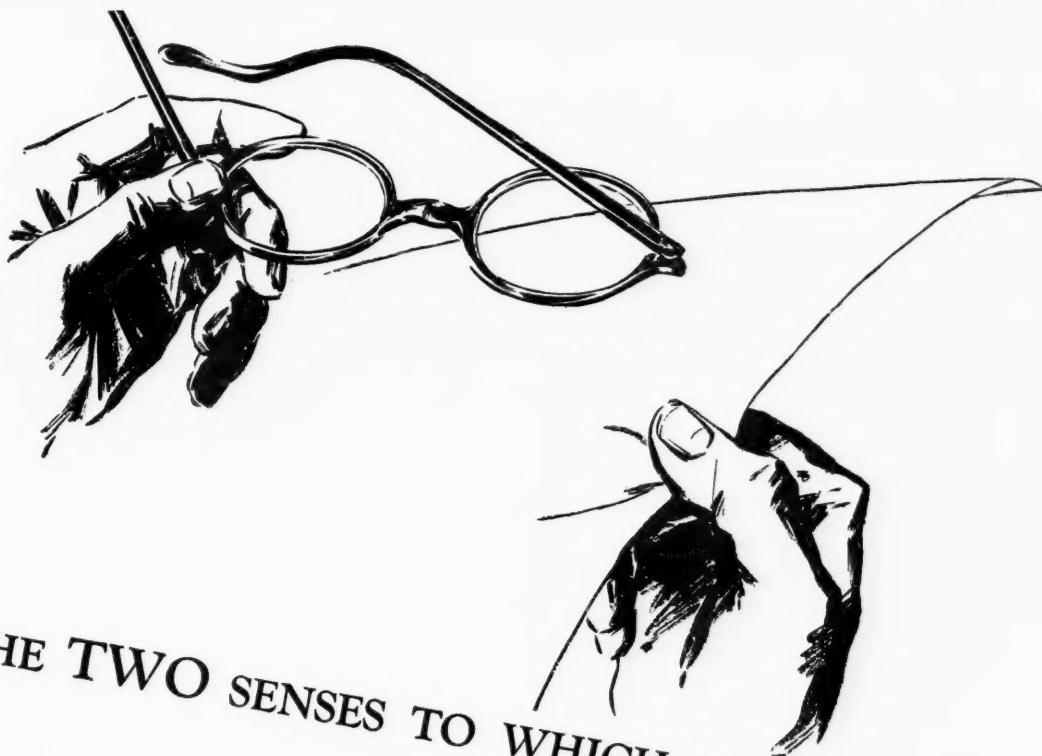
As you might know, Western States is there with ready-printed stocks in this approved new air design, embracing all correspondence and business sizes, weights and stocks.

Get samples at once and see how your trade will appreciate your being ready for their growing air-mail business.

Ask for Free Price List No. 29, quoting prices and specifications on these and 699 other styles—a 20-million stock ready for same-day shipment. Also ask for instant reference chart of important NEW postal privileges, vastly increasing general advertising mail use.

**The Western States Envelope Co.**

South Water  
from Clinton  
to Ferry Sts.  
Milwaukee  
Wisconsin



## THE TWO SENSES TO WHICH PAPER APPEALS

**A**SK the average man to tell you how he judges the paper of the letters he receives and he probably will say that he **DOESN'T**!

But watch him sometime as he opens his mail and note not only the quick scrutinizing glance that each letterhead receives before he reads it, but note also, the action of his **THUMB** as, all unconsciously to him, it tests and appraises its surface.

You'd better let him **SEE** and **FEEL** Adirondack Bond in your letterhead. It's a paper of character—of unusual finish—of rugged strength—of good folding qualities—suitable not only for letterheads, but folders, circulars, office forms, etc. Yet it is decidedly moderate in cost. Made in white and eight colors in all regular sizes. Ask for samples.

# Adirondack Bond

(Tub Sized)



Be sure to carry  
**ADIRONDACK BOND**  
in stock

The demand for Adirondack Bond is growing. Its range of usefulness is spreading. It prints well, folds well and stands up well. You can recommend it to your customers with safety.

Another Certified Product of

## INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York City • Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia

— D I S T R I B U T O R S —

W. H. Smith Paper Corporation . . . . . Albany, N. Y.  
The Barton Duer & Koch Paper Co. . . . . Baltimore, Md.  
John Carter & Company, Inc. . . . . Boston, Mass.  
Whiting & Cook, Inc. . . . . Chicago, Ill.  
John Carter & Company, Inc. . . . . Hartford, Conn.  
Carpenter Paper Co. . . . . Los Angeles, Cal.

The Barton Duer & Koch Paper Co. . . . . Washington, D. C.

Harris & Paul Paper Company . . . . . New York, N. Y.  
R. C. Kastner Paper Company . . . . . New York, N. Y.  
The Seymour Company . . . . . New York, N. Y.  
Walker-Goulard-Plehn Co., Inc. . . . . New York, N. Y.  
Atlantic Paper Company . . . . . Philadelphia, Pa.  
Shaughnessy-Kniep-Hawe Paper Co. . . . . St. Louis, Mo.





**7000 TO 8000  
IMPRESSIONS  
PER HOUR**

*... with this*

## **Stokes & Smith Rotary Press**

Here is the only press that will feed died-out blanks, made-up envelopes and sheet work equally well.

Prints from curved plates. Saves time and money on envelopes, bill heads, office forms and general commercial printing.

Used by most of the leading envelope makers.

Average conservative speed for general work, 7,000 to 8,000 impressions per hour.

One user averaged 8,600 per hour over a long period.

Successfully feeds any stock from tissue to light cardboard. All parts easily accessible; operation and adjustment very simple.

*Write for details — no obligation*

### **STOKES & SMITH COMPANY**

Summerdale Avenue, near Roosevelt Boulevard  
PHILADELPHIA, PA.

British Office: 23 GOSWELL ROAD, LONDON, E. C. 1

# **“The” Raised Printing Process**

A COMBINATION HARD TO BEAT

TRADE **Embossography** MARK

*Our patented process, positively the only method of producing raised printing effects that are **Hard, Flexible and Permanent**; and*

## **The Embossographer**

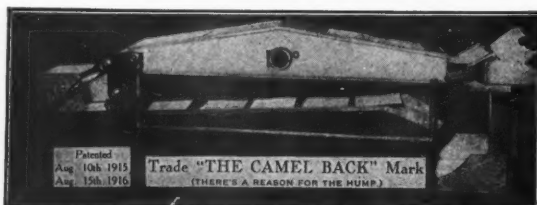
*An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine*

With this improved raised printing process, called **EMBOSSOGRAPHY**, letterheads, announcements, invitations, etc., can be run 2 or 4 up, while business cards may be run 2 to 16 up. Its raised printing surface, which is hard, flexible and permanent, is guaranteed not to scratch or break off, or to deteriorate with age. It may be subjected to tons of pressure almost immediately after the work is done and may be recut with perfect safety. The **EMBOSSOGRAPHER** is built to operate by hand feed, or to take sheets from a Miller

Feeder, Kelly or similar press. With this addition to the plant, the printer is equipped to solicit work along a line heretofore impossible, opening up a field that is bound to prove exceedingly profitable.

Large quantity production is now assured, at a definite speed of 3,000 to 5,000 per hour, depending only on the size of the outfit.

*Write for prices and further information.*



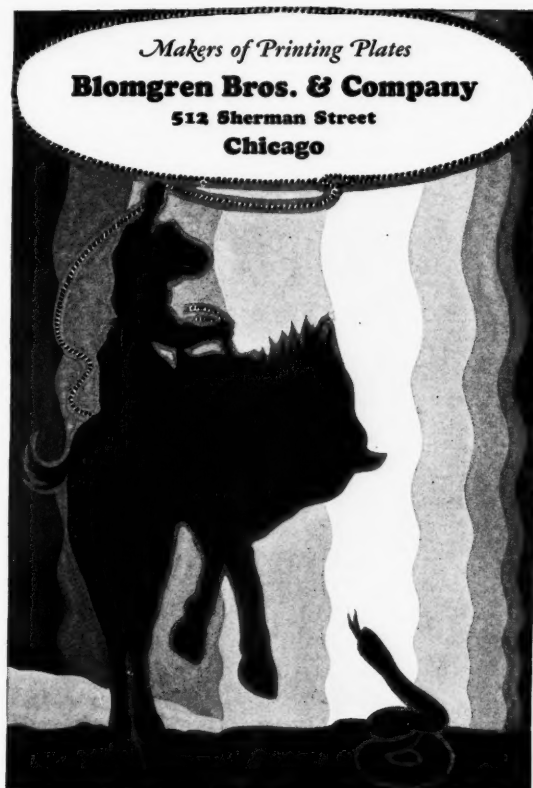
## **The Embossograph Process Company, Inc.**

ESTABLISHED 1915

*Patented Processes and Machines for Producing  
Raised Printing*

*The Camel Back Gum and Varnish Drier*

**251 William Street, New York, N. Y.**




**Showing KORFUND** →

### HOE Super Speed Units Run Quietly on KORFUND

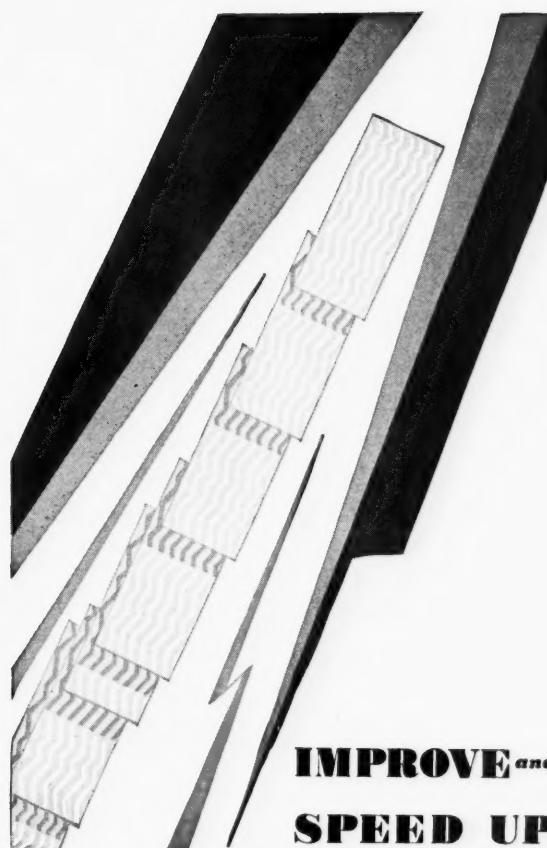
"The operation of 12 Hoe Super Speed Units and a five deck color press in the basement of our new plant would scarcely be suspected even when the presses are running full-speed, so free from vibration and noise is the remainder of the building," writes an enthusiastic user of KORFUND.



N. B. Court decisions recognize communicated noise and vibration as a legal nuisance.

→ Write for Special Printing Bulletin

**The KORFUND CO., Inc.**  
235 E. 42nd Street NEW YORK



## IMPROVE and SPEED UP YOUR CHECK SERVICE

Quick, prompt service plus quality work—two things which please and hold a customer. And that's the great advantage of using National Safety Paper for all bank check jobs.

Bankers know that National Safety Paper is the standard check paper of the country. It is a distinctive, dignified, substantial paper—just the kind of paper a sound, progressive bank would use. It's used by an impressive majority of the banks in all the great financial centers of the country. And by the better class banks in hundreds of the smaller cities and towns.

National Safety Paper saves you the bother of running pantagraph tints—there's a great variety of colors to choose from. You can get your supplies quickly. And as for its lithographing qualities—no check paper better meets the exacting requirements of the off-set rubber blanket.

A bank that once adopts National Safety Paper is likely to be a steady customer.

Make your next check job a National Safety Paper job and you're pretty sure to have a repeat order customer. George La Monte & Son, 61 Broadway, New York.



# Linotype Parts

All Parts  
Warranted.  
Will be sent on  
approval.

Liners  
Spacebands  
Elevator Bars  
Box Bars  
Back Jaws  
Molds  
Back Knives  
Delivery Slide  
Blocks

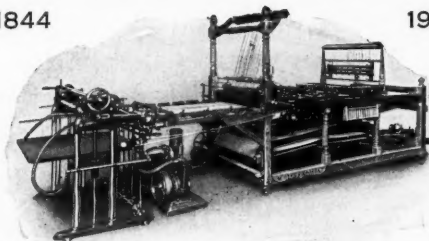


**REID BROTHERS COMPANY**

Established 1900  
BEVERLY, MASSACHUSETTS

1844

1928



## HICKOK Automatic Ruling Machines and Feeders

The days of real competition are here again. In order to compete successfully, your plant must be equipped with the most improved machinery. Hickok Ruling Machinery has been greatly improved in the last few years.

A HICKOK FEEDER will pay for itself in ten months. There is a Hickok Feeder made for attaching to Folding Machines, Perforators, Presses, etc.

**THE W. O. HICKOK MFG. CO.**  
HARRISBURG, PA., U. S. A.

# BARGAINS

We carry the largest stocks in Job Lots of  
Perfects and Seconds in the World. At all  
times we have bargains in the following lines:

Blanks—Coated one and two sides.	Folding Enamel—Extra Strong, the best of its kind.
Blotting.	Litho Label.
Bonds—White and Colors.	Manila—Document.
Book Papers—Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors.	Mimeograph.
Box Boards.	Offset Papers.
Bristols—Index and Satin.	Post Card—Coated and uncoated.
Card Boards.	Railroad Board.
Check Book Cover.	Tough Check.
Cover—Embossing.	Second Sheets.
	As well as miscellaneous Job Lots of every kind and description.

**BARGAIN PAPER HOUSE**  
423 West Ontario St. Chicago, Ill.

Two Branch Offices:

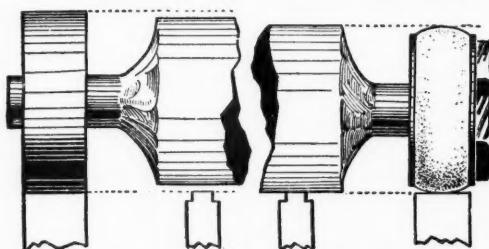
PITTSBURGH, PA. . . . . 209 Ninth Street, Phone Grant 103  
MILWAUKEE, WIS. . . . . 204 Grand Ave., Phone Grand 2802

**BARGAIN PAPER HOUSE**  
423 W. Ontario St.  
Chicago, Ill.

Place our name on list to receive your monthly price list every month.

Name.....  
Address.....  
City.....

# MORGAN Expansion Roller Trucks SAVE TIME AND MONEY



They save time because they permit instant adjustment of your rollers to any type height . . . They save money because this perfect adjustment reduces wear on rollers.

They make the shop quieter, too.

### PRICES PER SET

8 x 12 Set of Six . . . \$7.75	12 x 18 Set of Six . . \$ 9.00
10 x 15 Set of Six . . . 8.00	14 1/2 x 22 Set of Eight 12.00

Your dealer has them, or write us direct

**Morgan Expansion Roller Truck  
Company**

1719 North Cahuenga Avenue, Los Angeles, Cal.



Speed **UPM KIDDER** Bronzer

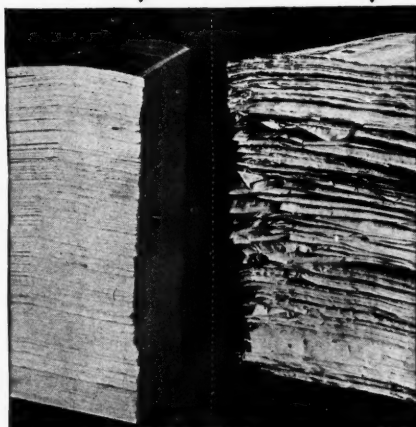
Three { 44 x 44  
 Sizes: { 44 x 54  
 { 44 x 64

### "About This Time of Year"

—as the Old Farmer's Almanac would say—you may expect some serious disturbances from static electricity unless your presses are equipped with the

#### Chapman Electric Neutralizer

It makes presses deliver light paper  
 like this ↓ instead of like this ↓



## Bronzes 20,000 Sheets a Day

A daily average of 20,000 sheets is maintained on the U. P. M. Speed Bronzer in the plant of the U. S. PRINTING AND LITHOGRAPH CO. of Brooklyn. This machine has established a similar record in a score of other great plants where it is operated in conjunction with High Speed Printing, Offset and Lithograph Presses.

80% to 90% of all the bronzing  
 done in the United States today  
 is produced on U. P. M. Bronzers

## U. P. M. KIDDER PRESS CO., INC.

UNITED PRINTING MACHINERY CO. • KIDDER PRESS CO.

Headquarters and Factory at Dover, N. H.

SALES OFFICES AT NEW YORK, CHICAGO AND TORONTO



# THE WORLD'S GREATEST FOLDER Values

Our Branch Managers in 18 Principal Cities are  
AT YOUR SERVICE

Distributed Only  
Thru Own Branches

**RUSSELL ERNEST BAUM**

615 Chestnut Street  
PHILADELPHIA

Over 5,000 Saving  
Money Daily  
Try it Out on Your  
Work, in Your Plant  
Without Obligation  
—Without Expense

## "NORTHWESTERN"

**Push-  
Button  
Control  
Motors**



### From Coast to Coast

Our branch sales offices are situated, ready to serve the printing industry on quick notice with reliable motors for its machinery.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

### Northwestern Electric Co.

408-16 S. Hoyne Ave.

2226 South San Pedro  
Street, Los Angeles, Cal.;  
43 South Third Street,  
Minneapolis, Minn.;  
3-260 General Motors  
Building, Detroit, Mich.



Chicago, Ill., U.S.A.

10 South 18th St., Phila-  
delphia, Pa.; 100 Pearl St.,  
Boston, Mass.; 97 Reade  
Street, New York City;  
65 Bellwoods Ave., To-  
ronto, Ontario, Canada.



*We* have been making  
Water Color Inks for  
years for all processes.  
Write for samples or  
further information

**RIANGLE  
INK  
& COLOR CO.**  
26-30 FRONT STREET  
BROOKLYN, N. Y.

Telephone  
Triangle 3770-71

Western Service Office: 13 So. Third Street, St. Louis, Mo.

## JAMES WHITE PAPER COMPANY

*[ We Carry in Stock: ]*  
48 Lines of Cover Paper  
12 Lines of Book Paper  
5 Lines of Box Cover

*"The Cover House"*



219 WEST MONROE STREET, CHICAGO

TELEPHONE: MAIN 0875

# We Are Telling the World

We have proved that the Cline-Westinghouse Control of printing machinery increases production and improves printing. That's why the best printing and machinery manufacturers specify CLINE-WESTINGHOUSE Control.

*It Is Simple...It Is Reliable...It Is Safe*

It controls the machine as it should be operated to get maximum production.

## And the World Agrees

— . . . . ask any user

CLINE ELECTRIC MFG. COMPANY  
furnish motor and control equipment too.

Newspaper Publishers

Book Binders

Job Printers

Lithographers

Paper Box and Carton Manufacturers

Magazine Publishers

Electrotypers

Stereotype Machines

Composing Machines

**CLINE ELECTRIC MFG. CO.**

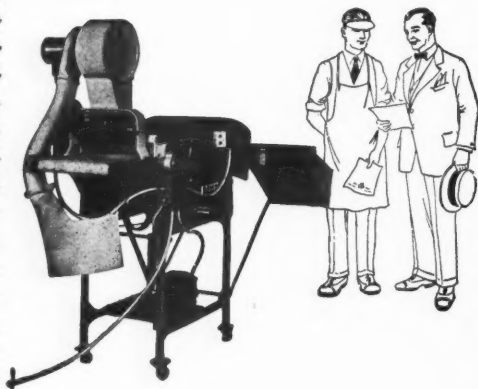
MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO ILL.

WESTERN OFFICE  
FIRST NAT'L BANK BLDG.  
SAN FRANCISCO  
CALIFORNIA



EASTERN OFFICE  
MARBRIDGE BLDG.  
47 WEST 34TH ST.  
NEW YORK CITY

# Do-More



*The only  
Automatic Process Embosser  
complete in one unit*

Produces sharp RELIEF EMBOSsing effects in any color or colors desired without the use of dies or plates.

DO-MORE can be lined up with the delivery end of any automatic press—printing is done in usual manner—sheets or cards drop to DO-MORE conveyor, are processed and delivered to tray. No extra labor required

Use DO MORE  
on  
Letterheads  
Business Cards  
Social Announcements  
Menus  
Programs  
Blotters

DO-MORE produces  
3000 letterheads or  
6000 cards an hour.  
Operates on only 3  
ounces of powder.  
Comes fully equipt,  
ready to set up and  
operate.

**AUTOMATIC PRINTING DEVICES CO.**  
543 HOWARD STREET, SAN FRANCISCO

SEND FOR OUR BOOKLET

AUTOMATIC PRINTING DEVICES CO.  
543 Howard Street, San Francisco.

Gentlemen: Please send us literature on DO-MORE.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

TRADE **LINOTYPE** MARK

## METAL FEEDER

Easily installed on any Linotype  
Keeps metal at even temperature  
Can't feed too fast or too slow  
Requires little attention

Order from the Nearest Agency

**Mergenthaler Linotype Co.**  
Brooklyn, New York

SAN FRANCISCO CHICAGO  
NEW ORLEANS  
CANADIAN LINOTYPE, LIMITED  
TORONTO  
Representatives in the Principal  
Cities of the World



F-4313—Linotype Metal Feeder,  
for all models (except 42 em)  
without electric pot . \$40.00  
F-4314—Linotype Metal Feeder  
for electric pot. All models  
except 42 em . . . \$40.00  
F-4315—Linotype Metal Feeder,  
for all 42 em models without  
electric pot . . . \$50.00  
F-4316—Linotype Metal Feeder  
for electric pot. All 42 em  
models . . . \$50.00  
(All prices subject to change  
without notice)

LINOTYPED IN THE GARAMOND FAMILY

## SLEIGHTS BRONZEMETALLIC INKS



### INKS FOR

PRINTING TIN DECORATING  
LITHOGRAPHING DIE STAMPING  
PLATE PRINTING BANK NOTE

### SPECIALTIES

BRONZE POWDERS VARNISH  
DRYCOLORS DRIERS  
NON-OFFSET COMPOUND

**Sleight Metallic Ink Co. Inc.**

FACTORIES

*Philadelphia*

*Chicago, Ill.*

*Montreal, Canada*

BRANCH  
*New York City*

BRANCH  
*Miami, Florida*



# The MAGIC CARPET of Bagdad

Makes  
Non-Stop  
Flights Daily

**A** YOUNG man with a wealth of ideas recently assumed management of a great summer rug factory. He saw the future of the business as a media of decoration rather than a covering of scuffleproof durability. Printed literature enabled him to prove the soundness of his theory . . . to cash in quickly.

The magic carpet of Bagdad is the booklet

and broadside. Daily it goes whirling across the country on non-stop flights to men who buy.

Let Seaman representatives show you how economically new ideas

can be brilliantly tried out, at low cost. Samples of different finishes and grades of paper, dummies to pencil in your rough ideas, are free . . . and Seaman deliveries are prompt.

*Try Pictorial Offset, for that particular job. Its beautiful wove finish brings out brilliant colors. No fuzz or lint, tubsized and very opaque. Ask for test sheets.*

## SEAMAN PAPER COMPANY

CHICAGO	411 West Ontario Street
NEW YORK	200 Fifth Avenue
ST. PAUL	307 Zenith Building
MINNEAPOLIS	515 Washington Avenue
MILWAUKEE	1st Wisconsin Nat. Bank Bldg.
BUFFALO	220 Delaware Avenue
DES MOINES	623 Insurance Exchange Bldg.
PHILADELPHIA	815 Atlantic Building
ST. LOUIS	1006 Clark Avenue

# SEAMAN PAPER COMPANY PAPERS





## OFFSET PRESSES *for the* PRINTER

A DEMONSTRATION of a COLUMBIA Small Offset Press with full plate-making equipment is being held in New York and will continue till the end of September.

ALL PRINTERS and anyone interested in offset printing are cordially invited to visit this demonstration, which will be conducted on a commercial basis.

PRODUCTION COST figures will be available for examination and comparison.

YOU WILL be able to see the entire process in less than an hour or study it at your leisure. See it at any time at your convenience.

Columbia Printing Machinery Corp.  
100 Beekman St. New York, N. Y.

## When You Need Type Buy It from Sterling

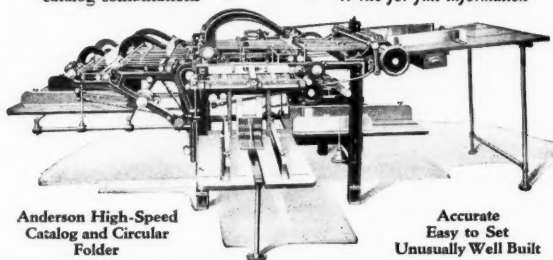
The Sterling Type Foundry helps you to cut composing room expenses. Send for our circular describing our Hard Foundry Metal Type BORDERS of Garamond, Adam, Benedictine, Bodoni, Caslon, Cheltenham, Louis XV.

We cast in type any border or ornament made by the Linotype Company up to 48 pt. Our price list will help you meet competition. Send for sample of any series. Try it out.

THE STERLING TYPE FOUNDRY  
VERMONTVILLE, MICHIGAN, U. S. A.

## A REAL PRODUCER

of accurate folding in a large variety of broadside, circular and catalog combinations Write for full information



Anderson High-Speed  
Catalog and Circular  
Folder

Accurate  
Easy to Set  
Unusually Well Built

C. F. ANDERSON & CO., 3225-3231 Calumet Avenue, Chicago

Your Supply House Sells

## "HORTON"

VARIABLE 20th CENTURY  
SPEED AND INK  
PULLEYS FOUNTAINS

Products of the  
HORTON MANUFACTURING COMPANY  
Minneapolis, Minn., U. S. A.

"Always Satisfactory and Dependable"

## ROYLE ENGRAVING MACHINERY

Routing Machines  
Bevelers and Lining Bevelers  
Circular Saw Tables  
Jig Saws and Drills  
Type-high Planer  
Trimmer—Micro-Edger  
Engravers' Ruling Machines  
Ellipsograph  
Cutters and Accessories

JOHN ROYLE & SONS  
PATERSON - NEW JERSEY

## Electric Sheet Heaters — that do not burn out

SAFETY GAS HEATERS  
(Over 2,500 in use)

PURE AIR HUMIDIZERS  
that stop all paper troubles

UTILITY HEATER COMPANY

Mfrs. of Humidizers and Heaters for Printers, Binders, etc.  
239 Centre Street, New York City



Any number of colors on one or both sides of paper.  
Fastest Flat Bed and Platen Press made.  
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.  
Attachments for perforating, punching, tag reinforcing,  
eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

Paterson, New Jersey

*"The Ayes Have It!"*



**And the  
EYE Keeps it!**

Most of the things bought today are sold through the eye. Why this rage for color, for new designs, for modernism? — Eye appeal. Is this practical merchandising? Ask any alert sales or advertising manager. "The Ayes have it." For the **EYE keeps it.** An effective combination of visual and auditory impressions is the key-note of modern salesmanship. Burkhardt Visual Selling Display Binders\* for salesmen are designed to present-day selling requirements — to tell the sales story graphically and thoroughly, yet with a conciseness and interest that will please the most harassed buyer. In the teeth of stiff competition the salesman, with his visual selling binders, is equipped with the keenest of selling weapons. For his pre-arranged story proceeds, as he turns the leaves, in not only a logical manner but very effectively. He *centers* his prospect's interest by capturing his eye as well as his ear. He thus entrenches his product in the buyer's mind. He sells.

*\* Write for information on Burkhardt single and double vision Display Binders; Burk-Art Processed Covers for bound books and catalogs or loose-leaf binders of all types.*

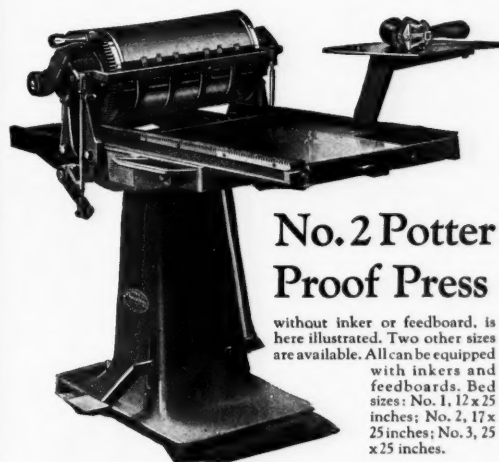
**The Burkhardt Company**  
INCORPORATED

Larned at Second      Burkhardt Building  
DETROIT, MICHIGAN

## POTTER PROOF PRESS

*"Built by Hacker"*

Standard of Mechanical Engineering



### No. 2 Potter Proof Press

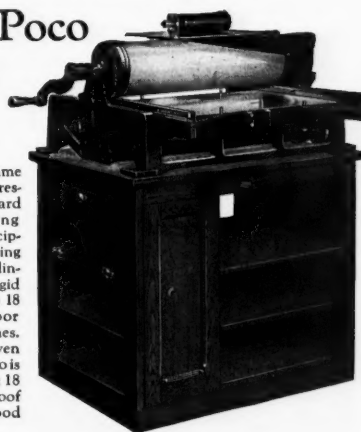
without inker or feedboard, is here illustrated. Two other sizes are available. All can be equipped with inkers and feedboards. Bed sizes: No. 1, 12x25 inches; No. 2, 17x25 inches; No. 3, 25x25 inches.

*A proof press with cylinder press impression*

That is the fundamental upon which Potter Proof Presses have built their reputation for quality proofs.

### No. 2 Poco Proof Press

Built with the same principle of impression as all standard cylinder printing presses, i. e., a reciprocating bed passing under a rotary cylinder mounted in rigid side frames. Size: 18 x 25 inches. Floor space: 28 x 35 inches. A smaller and even more popular Poco is No. O. Size 12 x 18 inches. Poco Proof Presses make good proofs.



Leading trade typographers insist on Potter Proof Presses for proofs to properly express their best creations.

Let us tell you why trade typographers choose the Potter. Circulars with full specifications and prices sent upon request.

*Sold by All Dealers*

**Hacker Manufacturing Co.**

320 S. Honore St., Chicago, Ill.

Makers of Potter Proof Presses, Hacker Plate Gauge and Rectifier, Hacker Block Leveller and Hacker Test Press

## If you are a "business climber"



I'd like to guide you in the systematic study of Advertising, Selling and Business Writing.

I have combined several high-grade business courses in one broad treatment of merchandising and promotional work. The usual drudgery of correspondence courses has been reduced. The reading is of the live sort. Textbooks of college standard used. Loose-leaf Supplementary Helps. Friendly but close editorial service.

My coaching reflects the varied practice of the modern advertising agent and my experience of more than twenty-five years in sales-planning, advertising, writing and teaching. My present group of keen-minded men and women are doing fine work. I can help others of similar caliber and spirit. Ambitious printers have a good foundation for my service.

Write about your needs and aims. Prospectus free.

S. ROLAND HALL Box 607 EASTON, PA.

Member, American Association of Advertising Agencies, Authors' League of America



Uniformity of color assured. Relieves pressman from the constant watching for color fluctuations. An asset that shows profitable results. Write us for details.

**ORTLEB CORPORATION**  
2513 Baldwin St. ST. LOUIS Dealers Everywhere

## TWO No. 1 MIEHLES

We have a surplus of this particular model and will sell them at a low figure for immediate disposal.

### PRESSES

With or Without Cross Feeders

ARE REBUILT and FULLY GUARANTEED

**HOOD-FALCO CORPORATION**

19 Cliff Street  
NEW YORK CITY

343 So. Dearborn Street  
CHICAGO, ILL.

## CUTS Are Ready

BOTH humorous and serious subjects for the coming election.

Made in high-grade electrotypes . . . Ask for proof sheets, they are free.

**COBB SHINN**

40 Jackson Place  
INDIANAPOLIS, IND.



## Bindery Machinery Bargains

- 1—28 in. Tatum Punch.
- 1—28 in. Rosback Perforator.
- 1—Rotary Board Cutter with Automatic Feeder.
- 1—36 in. Sheridan Cutter, Automatic Clamp.
- 1—25x38 Cross Folder Feeder.
- 1—36 in. Single Fold Anderson with 3 cutters and gripper.
- 1—24 in. Anderson Single Fold.
- 1—Maresford Tipping Machine, 9x12.

Machines are thoroughly rebuilt and guaranteed by us.

Write for Prices

**STOLP-GORE COMPANY**

710-712 W. Jackson Blvd., Chicago, Ill.

# SAWS DIES

25 STYLES—ALL SIZES—\$35 TO \$800  
For Composing and Stereotype Room  
**J. A. RICHARDS CO. MICHIGAN**  
Pioneer Steel Rule Die Makers

## Rebuilt Printing Machinery

We have a number of Miehles and other Cylinder Presses, Gordons, Colt's Presses, and Paper Cutters on our floor that are thoroughly rebuilt and guaranteed. Write for list.

Address Dept. "B"

**Printers' Machinery Corp.**

410 South Clinton Street Chicago, Ill.

## NEW AND REBUILT Folders & Feeders Guaranteed

Christensen Wire Stitcher  
Safety Trimmer

Complete Line of

**Dexter-Latham-Mentges  
Equipment**

**A. W. HALL COMPANY**

106 West Harrison Street  
CHICAGO, ILLINOIS

## Supreme Brand Flexible Tabbings Composition

Combines  
Strength,  
Flexibility,  
Elasticity,  
Economy

Absolutely  
Guaranteed



Insist  
upon  
SUPREME  
BRAND  
from your  
jobber  
or order  
direct  
from us

**LAYTON ELASTIC GLUE CO.**  
703-709 FULTON ST. - CHICAGO

## AMERICAN FINISHING CO.

E. S. DE LEON, Proprietor

**Finishers to Lithographers'  
and Printers' Trade**

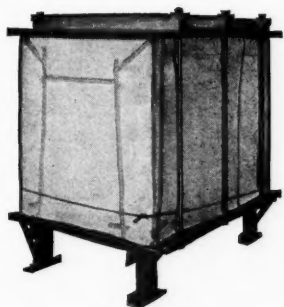
Varnishing, Gumming, Tinning  
Hangers, Open Die Cutting,  
Roughing, Paraffining, Etc.

Office and factory

500 South Peoria St., Chicago  
Telephone Haymarket 2446

# PRINTERS

and others who handle paper in large quantities can buy at a **PROFIT** if they use Lewis-Shepard **SPECIAL SKID PLATFORMS**



**A**BOVE is the Special Skid Platform built by Lewis-Shepard Company for the printer or publisher who wishes to save time and money by having his paper shipped in car-load lots. One large paper jobber has written: "On arriving at your shop the paper is flat, all stacked and ready for use; no handling, no bundles or cases to be opened, no shrinkage from handling. Consider the labor you save!"

Write for our special broadside, just off the press, entitled:

**"SHIP ON SKID PLATFORMS"**

.....

**LEWIS-SHEPARD COMPANY**  
145 Walnut Street, Watertown Station  
BOSTON, MASS.

## LEWIS-SHEPARD

*Manufacturers of the Only Complete Line of Lift Trucks, Skid Platforms, Portable Elevators, Steel Storage Racks*

*More Impressions-per-Hour;  
Reduced Costs and Fewer Idle Presses;  
Increased Production and Profits.*



### Did You Have This in July and August, Too?

**T**HE ROBERTS new low-plunger numbering machines would have done much to prevent the losses of the "summer slump." And a copy of "PRINTING PROFITS FROM NUMBERING JOBS," by Rbt. F. Salade, Printing's master technician, would have been of invaluable assistance.

**In this book all of the ways of making  
EXTRA Money and EXTRA Profits  
are reviewed exhaustively**

There is no increase over the price of the other machines in the new low-plunger Roberts models, which insure faster feeding and more impressions per hour without any danger of offset. Model 27 (5 wheels) is \$12.00, less 10%; Model 28 (6 wheels), \$14.00, less 10%.

If you have not received your pamphlet on the Roberts new low-plunger model, which speeds up impressions and increases profits—if you have not received your copy of "PRINTING PROFITS FROM NUMBERING JOBS," send for them without feeling obligated. Just enclose five cents to cover mailing costs.

**ROBERTS NUMBERING MACHINE CO.**  
694-710 Jamaica Ave. Brooklyn, N. Y.

# ROBERTS

*low plunger* numbering machines

Roberts Numbering Machine Co.  
694-710 Jamaica Avenue, Brooklyn, N. Y.

Please send me at once a copy of "PRINTING PROFITS FROM NUMBERING JOBS" and literature on the new low-plunger numbering machines, at no obligation. I am enclosing five cents (stamps or coin) to cover mailing cost.



Your Name.....  
Firm.....  
Address.....



**NEW ALL STEEL**  
MODEL 64



**No 123456**  
Value and Service Guaranteed  
At all Supply Houses **\$10**

**AMERICAN**  
NUMBERING MACHINE CO., Brooklyn, N. Y., Chicago, Paris

**Blow Out ALL Dust with 195 Mile P. H. Gale of DRY Air!**



Keep motors, machinery, line-shafting, bins and equipment free of harmful dust, dirt, lint, etc. Fastest, safest, cheapest method. 195 mile per hour gale of CLEAN DRY air reaches everywhere—no condensed moisture. No tank, no heavy hose to drag about. Unless 10 days' use satisfies you, don't buy.

**BREUER'S BALL BEARING TORNADO PORTABLE ELECTRIC BLOWER**

Weights 9 lbs. Connects to any socket. Super powerful—delivers more air with more force. 2-5 h. p. G-E motor. Ball-bearings—no oiling. Lessens fire risks, save repairs, shut-downs. Suction or spraying attachments, if desired.

Guaranteed to do the work where others fail. Costs no more—soon pays for itself. Product of 20 years' electrical manufacturing experience. Write for Free Trial Offer.

**BREUER ELECTRIC MFG. CO., 843 Blackhawk Street, CHICAGO**

Greater Power proved! "Tornado" floats rubber ball twice as high as other blowers.

**For IMMEDIATE SALE**  
To Move at Once We Will Sell  
At Low Prices

**Three 4/0 Miehles**  
With or Without Cross Feeders

*Presses Are Rebuilt and Carry  
Our Full Guarantee*

**HOOD-FALCO CORPORATION**  
19 Cliff Street NEW YORK CITY 343 So. Dearborn Street CHICAGO, ILL.

See the new  
**6 cylinder truck**  
by  
**GRAHAM BROTHERS**  
TWO TON HEAVY DUTY  
FOUR SPEED TRANSMISSION FOUR WHEEL BRAKES (LOCKED)

**BARNES-CROSBY COMPANY**  
E. W. HOUSER, PRES.  
ADVERTISING ART STUDIOS  
PHOTO-ENGRAVING SHOPS  
COMMERCIAL PHOTOGRAPHERS  
9-NORTH FRANKLIN ST. COR. MADISON ST.  
CHICAGO ILL.

**CAST-WELL STEREOTYPE MATS**  
READY FOR IMMEDIATE USE  
WET OR DRY PROCESS  
UNION MADE

Package of 25 mats, commercial size.  
12" x 15", \$1.50 with directions  
Results guaranteed

**WHITFIELD PAPER WORKS, Inc. NEW YORK CITY** 12-16 Vestry St.

**THE BEST QUOIN For Every Purpose**  
Over 10,000,000 Sold  
Samuel Stephens and Wickersham  
Quoin Company  
174 Fort-Hill Square, Boston, Mass., U. S. A.



**Steel Chases Silver Bright**

The only concern in the country manufacturing Electric-Welded Steel Chases exclusively. **Job Chases, Book Chases, News Chases, Heading Chases, Side and Foot Sticks.** Send for our free catalog giving full information, sizes and prices of the complete line of Sandblom Chases.

**SANDBLOM STEEL CHASE COMPANY**  
426 S. Clinton Street EST. 1893 Chicago, Illinois


**A History of Printing**  
*Its Development Through Five Hundred Years*  
By JOHN CLYDE OSWALD

HERE is the book that printers, collectors, and booklovers generally have been waiting for—a comprehensive and accurate history, in English, of the development of the printing art from the invention of movable types to the present day.

Over 140 illustrations, of which a number are in four colors and gold.

**\$7.50**

**D. APPLETON AND COMPANY**  
35 WEST 32ND STREET, NEW YORK



OLD established English firm, with considerable connection throughout the United Kingdom, desires contact with American manufacturers of Zinc and Copper Plates as used in the Photo Engraving industry, with a view to handling their products in England. Would also consider purchasing on own account. Representations also required for small Printing Machinery and Sundries for Printers. For full particulars write to

**John Meerloo (Printing Material) Co. Ltd.**  
Cleveland Works, Mile End, London E. 1, England

Put your printing press and printing-house motor control problems up to Monitor.  
If it can be done with a motor...

**Monitor does it automatically**  
MONITOR CONTROLLER COMPANY, Baltimore, Md.

# CARMICHAEL RELIEF BLANKETS

(Patented)

*Cylinder Presses  
Platen Presses  
Rotary Presses*

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when Carmichael Relief Blankets are used.

*Write for Booklet and Price List*

**Carmichael Blanket Co.**

Pacific Coast      Atlanta, Georgia  
Sales Office: 810 Mills Building, San Francisco, Cal.

# Printers need the Acme No. 6½

Acme Staple Binding Machine No. 6½  
shown binds from ¼-inch to ½-inch  
thickness of all kinds of paper



Acme No. 6½ is a sturdy staple binder made for flat and saddle-back work.

Six different lengths of staples, in three thicknesses of wire.

Downward pedal stroke.

10-in. reach for insertion of work.

Acme Staple Binding Machines are made especially for heavy duty. Parts are interchangeable and any extras needed can be supplied at once.

A necessary and profitable part of every printing office equipment.

Acme Staple Binders are the only staple binders made complete from the raw material to the finished product in our own factory.

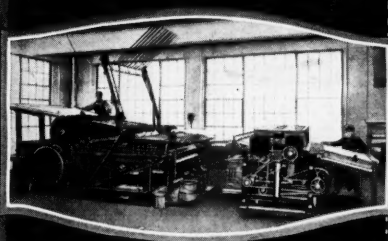
Send for Catalogue.

**ACME STAPLE CO.**

Established 1894

1643 Haddon Avenue, Camden, N. J.

# THE MILWAUKEE BRONZER - takes the Worry out of Bronzing.



SHOWING a Miehle connected with a 67 inch bronzer. Note sheets are carried directly into bronzer with no additional trained help—only a boy to jog up sheets. Bronzing adds so much and costs so little more—why not use it and secure much additional business?

## Exclusive Features

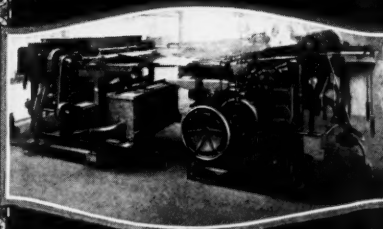
1. Flat bed—continuous feed.
2. No grippers—timing of sheets not necessary.
3. Simple tape delivery, which can be removed readily, carries sheets from press into bronzer.
4. Portable—one man can move bronzer. This permits use of bronzer with more than one press.
5. Clean in operation—no loose bronze flying around room.
6. Requires no trained help.
7. Will bronze paper, tinplate or cardboard up to ¼" thickness.

Made in four sizes—27 inch, 35 inch, 51 inch and 67 inch widths.

*Write for prices and catalog today.  
Mention largest size sheet you  
ordinarily would bronze.*

**C. B. HENSCHEL MFG. CO.**  
MILWAUKEE      WISCONSIN

THIS illustration shows Kelly press delivering sheets direct into bronzer. A similar delivery is furnished for the Miller High Speed, New Miehle Vertical, as well as other presses and is included in price of machine. Our bronzer will handle the speed of these presses. Yes, some production which spells PROFITS.



*The Machine for the Paper Box and Carton Manufacturer.*

## COLLECTIONS and ADJUSTMENTS

We have specialized in making collections and adjustments for the Printing and Allied Trades. We have affiliated, bonded attorneys in every locality in the United States and Canada. Give us a trial by sending a statement of several of your past-due and doubtful accounts for us to collect.

**PRINTERS COLLECTION AGENCY**  
P. O. Box 1634 Indianapolis, Indiana



## There Are Few Things

*That Count Like*

## THE REDINGTON

Counters for all kinds of Press Room Equipment

**F. B. REDINGTON CO.**  
109 South Sangamon Street Chicago, Ill

## Old Hampshire Bond

FOR business stationery, documents and mailings. White—and twelve superb colors—and envelopes.



WRITE for booklet of colors and weights. Hampshire Paper Co., South Hadley Falls, Mass.

## PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers.

**WALTER SCOTT & CO., Plainfield, New Jersey**

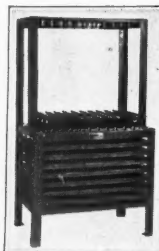
## The MOHR Lino-Saw

The MOHR Lino-Saw automatically measures and saws the slugs at the typesetting machine. It pays for itself within 3 to 12 months.

For further details write

**Mohr Lino-Saw Company**  
609-613 West Lake Street  
CHICAGO, ILL.

## REID LINOTYPE MAGAZINE RACK



Patented

Costs less, more efficient, made up for any size, standard sizes in stock, all iron and steel, fire proof, saves floor space, no possible damage to magazines. Write for descriptive matter.

Manufactured and Sold by  
**William Reid & Company**  
537 S. La Salle St.  
Chicago, Ill.

## Milo Bennett

Develops more slow operators and printers and beginners into fast operators than any other man in the world. Bennett has set more than 12,000 ems of 13-pica six-pt. solid per hour and can teach you. Two courses, correspondence with keyboard for home study, \$28, or \$10 per week at the big, practical school.

Write for Catalog

**Milo Bennett's School**  
Station E, Box G Toledo, Ohio

## IT'S A HIT!

Say the printers who are using our Pinch Hitting Cartoon Cuts  
A Flock of New Golf and Seasonal Sport Ideas.



Cuts in stock ready for pickup or quick shipment . . . First-class mail delivery on small rush orders.

Send 25 cents in stamps for our catalog of over 1,000 cuts

**BUSINESS CARTOON SERVICE**  
30 North Dearborn Street, CHICAGO

## ANNOUNCEMENT

We are now manufacturing our own 6 and 10-foot All Steel Newspaper Make-up Tables which are supplied with various arrangements of units for storage purposes.

Surfaces are made of very best grade of gray iron casting, planed absolutely true and even, 2" thick and 28" wide. Construction underneath is of heavy gauge steel, corners riveted and welded together. Finished in dark green enamel.

These make a fine article for the modern newspaper plant and are guaranteed to give a life-time of service.

Send for illustrations and prices.



**Thomas W. Hall Co., Inc.**  
Melrose Avenue  
Stamford, Connecticut

New York Sales Office: 525 West 36th Street

## METALS

Linotype, Intertype, Monotype, Stereotype. Special Mixtures.

QUALITY FIRST, LAST  
AND ALL THE TIME

## E. W. Blatchford Co.

811-815 Transportation Building, Chicago  
World Building, New York City

## SAW TRIMMERS

Send for Circular!

The  
**Hildman Saw-Trimmer and Linotype Supply Co.**  
166 N. Wells Street, CHICAGO, ILL.

## GROVE'S GAUGE PINS AND GRIPPERS for Platen Presses



Clasps vise-like to the tympan, making slipping impossible — is quickly attached and no cutting nor mutilation of tympan sheet. \$1.00 per dozen.

Lowest Price — Strongest — Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

**Jacob R. Grove Co.**  
3708 Fulton St., N. W., Washington, D. C.

## THE TYPOGRAPHY of ADVERTISEMENTS

By F. J. TREZISE

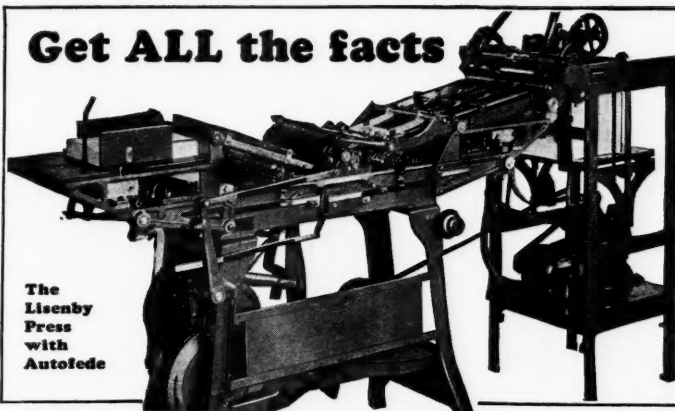
"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate The Inland Printer on the work."

PROFESSOR WALTER DILL SCOTT

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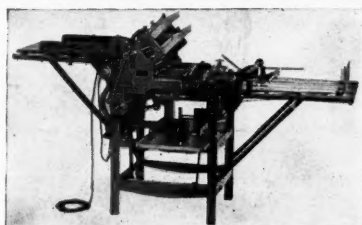
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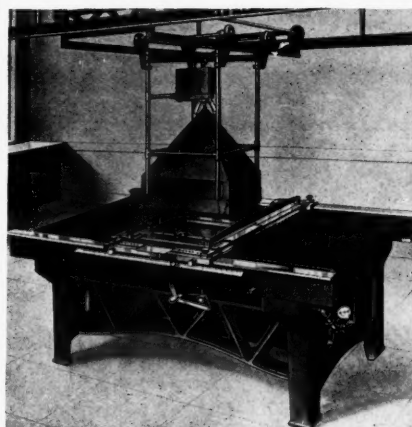
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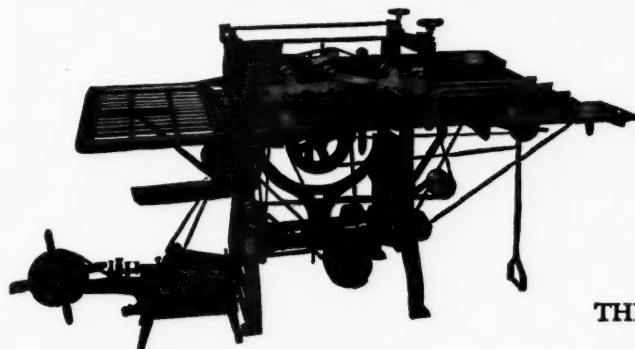
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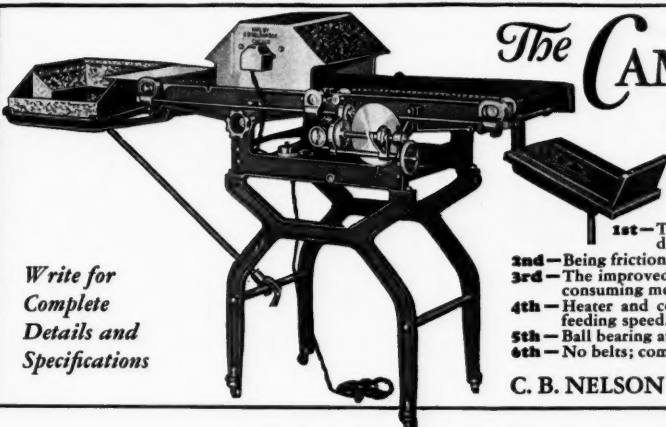
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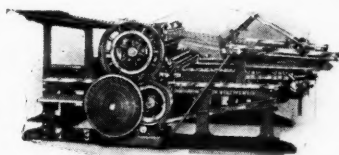
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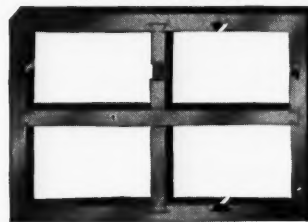
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